THE Hollywood REPORTER
AFM DAILY №2 NOVEMBER 1, 2012
THR.COM/AFM

THE BERLIN FILE

A RYOO SEUNG-WAN PICTURE

From the director of THE UNJUST and THE CITY OF VIOLENCE

Promo Screening Schedule

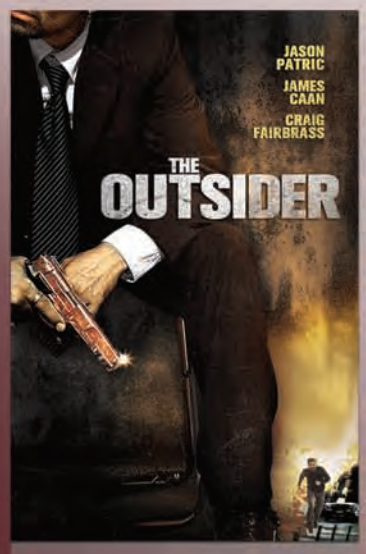
November 3rd (Sat) 19:00 | 19:30 | 20:00 | 20:30 @ Ocean Screening Room

November 4th (Sun) 20:00 | 20:30 @ Ocean Screening Room

CJ ENTERTAINMENT @LOEWS 448/449J

PREMIERE ENTERTAINMENT

IS PROUD TO PRESENT



IN PRODUCTION

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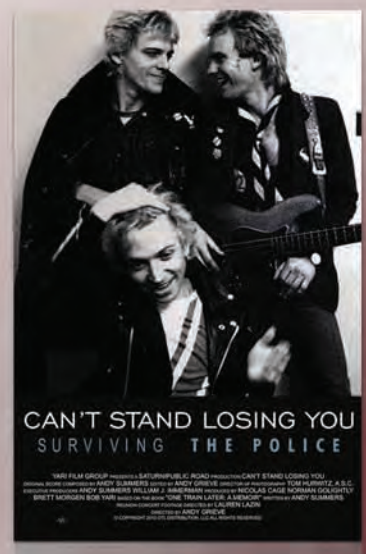

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FAIRMONT 3,
NOV. 1ST 1PM

FAIRMONT 3,
NOV. 2ND 1PM

FAIRMONT 3,
NOV. 3RD 11AM

FAIRMONT 1,
NOV. 3RD 1PM

POST-PRODUCTION

FAIRMONT 5,
NOV. 4TH 1PM

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Premiere Entertainment D2 110112.indd 1 10/30/12 11:02 AM

THE Hollywood REPORTER

NOVEMBER 1, 2012

BREAKING NEWS

XLrator Media Takes *Under the Bed* for U.S.

Shout! Factory Pick Up *Cockneys vs. Zombies*, *Tower Block* for U.S.

Director Nancy Savoca Joins *Secret Magdalene*

SEE THR.COM/AFM FOR FULL STORIES

AFM №2

Cameron, China Court Hollywood

By Clarence Tsui

THE CHINESE PRODUCERS of a 3D docudrama set in Beijing's Forbidden City — co-produced by James Cameron — are in preliminary discussions with major Hollywood studios about enhanced U.S. participation in the project.

Already having brought *Avatar* director on board, Pegasus & Taihe Entertainment International now are aiming for more Hollywood backing for *Imperial City Beijing*, which has received official blessing in the form of China Film Group as a co-producer and the backing of the Chinese cultural ministry, the Beijing Municipal Government

CONTINUED ON PAGE 6

Byrne, Weaving Join *The Turning*

By Scott Roxborough

ROSE BYRNE (*X-MEN: FIRST CLASS*, *BRIDESMAIDS*), Hugo Weaving (*Cloud Atlas*, *The Matrix*) and *Lord of the Rings* actress Miranda Otto have joined the sprawling cast of the Australian omnibus feature *The Turning*.

The project is a collection of 17 stories spanning 30 years, all based on short stories by Australian writer Tim Winton. Aussie actors Cate Blanchett, Mia Wasikowska and David Wenham will mark their directorial debuts on the project, each helming a separate segment.

Other directors attached to the project include Benedict Andrews, Jonathan auf der Heide, Tony Ayres, Claire McCarthy and Stephen Page.

Additional cast members include Callan Mulvey, Susie Porter and Harrison Gilbertson.

CONTINUED ON PAGE 6

Cloud Atlas Pins Hopes on Global Market

Following a tepid domestic opening, the $100 million fantasy epic heads to Moscow, the first stop before the launch of its international roll out *By Scott Roxborough*

AFTER A SOFT DOMESTIC bow, *Cloud Atlas* is looking to foreign shores to recoup its $100 million budget and pay back the international distributors who invested in the ambitious fantasy epic.

The sweeping drama from Tom Tykwer and Andy and Lana Wachowski will get its second shot at box office success November 1, when it premieres in Moscow, the first stop on *Cloud Atlas*' international roll out.

A Company Russia, in cooperation with 20th Century Fox, will bow the film wide on more than 1,700 screens in Russia next week. A Company will do near day-and-date releases across Eastern Europe. *Cloud Atlas* will then open across most of continental Europe before the end of the year.

Performance in those European territories will likely determine whether *Atlas* can bounce back from its shaky U.S. start. The film opened to a soft $9.6 million on its first weekend in the U.S., notably less than the $12 million to $15 million domestic distributor Warner Bros. had been targeting. While the title did have the best pre-screen average — $4,787 — of any new release, it was easily beaten by Ben

CONTINUED ON PAGE 6

Cloud Atlas, starring Jim Broadbent and Tom Hanks, grossed a dissapointing $9.6 million on its first weekend in the U.S.

Lionsgate Signs French Distribution Deal With Metropolitan Filmexport

By Etan Vlessing and Scott Roxborough

LIONSGATE ADDED ANOTHER PIECE TO ITS global-distribution map, signing a new output deal with Metropolitan Filmexport giving Metropolitan distribution rights for all Lionsgate titles in France.

The deal was announced by Lionsgate Motion Picture Group co-chairs Patrick Wachsberger and Rob Friedman and Metropolitan co-founders and owners Samuel and Victor Hadida. Wachsberger and Michael Meyer, Lionsgate's executive vp international legal and business affairs, negotiated the deal on behalf of the Canadian mini-major.

The agreement extends Lionsgate's existing relationship with Metropolitan, which released *The Hunger Games* in France, grossing some $14.5 million in the territory.

Under the new deal, Metropolitan will handle all of Lionsgate's upcoming films in France including, of course, the two *Hunger Games* sequels.

"We're delighted to be working with Patrick, Rob and the entire Lionsgate team," the Hadida brothers said. "Lionsgate has emerged as a major force in the global

CONTINUED ON PAGE 6

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Ridley Scott to Exec Produce Six Genre Pics

By Pamela McClintock

RIDLEY SCOTT IS partnering with Orchard Media and Focus Features International on a slate of six low-budget genre movies, with his company Scott Free London helping to guide the productions.

The films — focusing on horror, thriller and sci-fi plotlines — will be presented in association with Northern Island Screen and will be shot primarily in Northern Ireland using local crew, cast, services and facilities.

Focus Features International will handle worldwide sales.

"Our proposed model of filmmaking allows us to give directors the opportunity to really innovate through narrative, production techniques and distribution strategies," said Scott, who will serve as executive producer.

Added Focus International co-president AlisonThompson: "There's an appetite and market for high-concept, low budget films. That combined with Ridley Scott's pedigree will be very attractive to international buyers." THR

Vatican Endorses *Skyfall*

The Catholic newspaper *L'Osservatore Romano* raves in its Wednesday edition, devoting as much space to the movie as it did to the 500th anniversary of the Sistine Chapel

By Pamela McClintock

The Vatican praised *Skyfall*, with Daniel Craig and Javier Bardem, for being 'introspective.'

IN A MARKETING BONANZA FOR new James Bond *Skyfall*, the Vatican newspaper *L'Osservatore Romano* has endorsed the movie for the world's one billion Catholics to see, despite the devilish ways of cinema's most notorious spy.

According to the *New York Times*, the daily Vatican newspaper devoted a full spread to the Sony and MGM movie in its Wednesday edition, timed to *Skyfall*'s opening in Italy.

Reviewer Gaetano Vallini wrote that this Bond — played by Daniel Craig — is "less of a cliché, less attracted by the pleasures of life." Continuing, Vallini said the character is "darker and more introspective" and that because of this, "he is more human, even able to be moved and cry."

The newspaper devoted four other stories to *Skyfall*, including a Q&A with Craig and an article explaining why author Ian Fleming came to select the name James Bond.

Sony wasn't immediately available to comment on the Bond package, which generated headlines around the globe because of its breadth. The edition's only other full page spread was about the 500th anniversary of the inauguration of the Sistine Chapel.

L'Osservatore Romano editor-in-chief Gian Maria Vian is under orders from Pope Benedict to make sure the paper is attuned to pop culture, whatever the form.

Directed by Sam Mendes, *Skyfall* began opening at the international box office last weekend, breaking records in the U.K. and grossing nearly $100 million to date.

Skyfall opens in North America on Nov. 9. There are nearly 78 million Catholics in the U.S., representing 25 percent of the population. THR

Tombstones Secures Global Deals

Exclusive Media has closed a number of key territory deals for the thriller starring Liam Neeson; Universal Pictures is distributing domestically *By Pamela McClintock*

THE LIAM NEESON THRILLER *A WALK AMONG the Tombstones* is firming up its global assault. Exclusive Media — led by Alex Walton — has announced a slew of territory deals for the film, which is being released domestically by Universal Pictures.

The news comes as Neeson's action sequel *Taken 2* continues to generate enormous returns at the worldwide box office, grossing $316.2 million to date, including nearly $200 million internationally.

Neeson

"Liam Neeson is at the top of his game, achieving worldwide box-office success," said Alex Walton, president of international sales and distribution for Exclusive. "[*Tombstones*] is a smart, gripping, edge-of-your-seat thriller loaded with international appeal, and we are thrilled with its performance so far."

Written and directed by Scott Frank (*Out of Sight*, *The Lookout*), *Tombstones* is based on the popular Matt Scudder book series by Lawrence Block.

A former NYPD cop who now works as an unlicensed private eye, Neeson's character is a recovering alcoholic who is haunted by past mistakes. He's hired to find the kidnapped wife of a drug dealer and operate just outside the law as he pursues her abductors.

Michael Shamberg and Stacey Sher are producing via their company Double Feature Films, along with Danny DeVito via his company Jersey Films. Exclusive is producing and financing alongside Cross Creek Pictures.

Exclusive has completed a multiterritory, all-rights deal with Alliance for Canada, the U.K. (Momentum) and Spain (Aurum), as well as deals with Pony Canyon for Japan, Metropolitan for France, Square One/Wild Bunch for Germany, Implus for Switzerland, Village Roadshow for Greece, Boomerang for South Korea, CDC for Latin America, Lusomondo for Portugal and Surreal for CIS + Baltic States.

Additional deals include Deltamac for Hong Kong, Myndform for Iceland, Tanweer for India, PT Amero for Indonesia, United King for Israel, Lotus Five Star for Malaysia, Front Row for Middle East, Cathay for Singapore, Nu Metro for South Africa, IPA Asia for Thailand, Serenity for Taiwan and Tanweer for Turkey.

Principal photography is set to begin in February in New York City. THR

Hollow Sells to Metrodome

By Scott Roxborough

METRODOME HAS PICKED up U.K. rights for the found-footage horror film *Hollow* from Parkland Pictures. The indie Brit distributor is planning a theatrical bow for the film in January.

John Cairns and Pierre-Louis Manes of Parkland Pictures and Joel Kennedy and Giles Edwards of Metrodome negotiated the deal.

Directed by Michael Axelgard, *Hollow* follows four English school friends who travel out to a cottage in remote East Anglia and uncover a macabre local legend centered on an ancient hollow tree.

Hollow is the first title on Parkland Pictures' new genre label, Darkland Distribution. Tribeca Films picked up the film for the U.S. and released it earlier this year. THR

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Market Premiere **TODAY** Nov 1 (Thu / Day 2) 15:00 @ AMC Santa Monica 4

Joey Yung Chapman To Hu Ge Mag Lam Carlos Chan

Produced by Chapman To

A Heiward Mak Film

DIVA

Produced by DEREK YEE

A LO CHI-LEUNG Film

THE BULLET VANISHES

Golden Horse Awards Nominations

Best Film, Best Make Up & Costume Design,
Best Original Film Score, Best Sound Effects

NICHOLAS TSE LAU CHING-WAN

Market Premiere **TOMORROW** Nov 2 (Fri / Day 3) 13:00 @ Laemmle Monica 4

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Donnie Yen Joins *Enter the Master*

By Clarence Tsui

ACTION STAR DONNIE Yen will begin shooting in January a new martial arts film partly set in the U.S., with a release slated for fall 2013.

Produced by Hong Kong's Emperor Motion Pictures, *Enter the Master* will feature Yen (*Ip Man, Shanghai Knights, Hero*) playing a former martial arts expert split between leading a quiet life as a language teacher at a Chinatown community centre, or revealing his true, dexterous colors by coming out to fight the underworld clans trying to take over his neighbourhood.

Also starring Nicholas Tse (*Stool Pigeon, The Bullet Vanishes*), *Enter the Master* is directed by Chan Hing-kai (more well-known for gag-fests like *La Comedie Humaine*), with Yen leading the second unit as action director. Budget for the film is expected to be around $22 to $23 million.

"Donnie and Nicholas have worked well together before but *Enter the Master* will take the collaboration a step further by pitting the two directly against each other, both emotionally and physically," said Emperor Motion Pictures CEO Albert Lee, referring to the pair's previous collaborations in *Dragon Tiger Gate* and *Bodyguards and Assassins*. "We're confident that their chemistry will be even more riveting in *Enter the Master*."

Enter the Master adds to a slate which includes the in-production *Ip Man: The Final Fight*, with Anthony Wong Chau-sang (*The Four, Motorway*) playing the late founder of the Wing Tsun school of martial arts.

Emperor is also preparing *That Demon Within*, a new cop thriller by Dante Lam starring Nick Cheung Ka-fai and Daniel Wu Yin-cho. Shooting will begin this winter and is expected to unspool next summer. THR

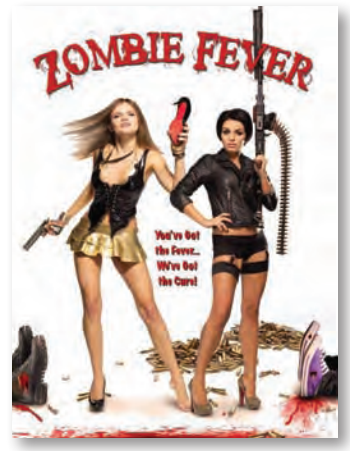
THR.com
To download a PDF of the *The Hollywood Reporter*'s American Film Market, go to: THR.com/AFM.

The 2012 AFM Poster Awards

THR pays tribute to the most amusing and over-the-top promotional materials from the second day of the market

BEST SCOLDING OF AN INANIMATE OBJECT
Bad Building

Building! What did your mother and I tell you about staying out past your curfew... and killing people? Bad building! Bad! We're not angry with you, but we're exceptionally disappointed. Now go up to your penthouse and don't come out until you're a business park.

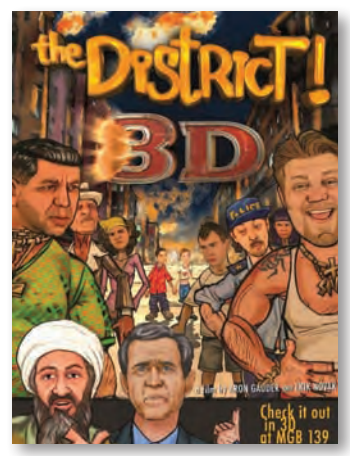


BEST USE OF HALF-NAKED LADIES TO CATCH OUR ATTENTION
Zombie Fever

These ladies kill zombies (with guns, high-heeled shoes, and... sex?) in their underwear and cleavage-exposing tops. Lucky zombies! If you've got the fever, they've got the cure... and they don't care if you're wearing generic military boots or Chuck Taylor rip-offs. They're gonna kill you regardless of your footwear. That's how cold-blooded they are. And by "cold-blooded" we mean "70% naked."

BEST SEXUAL AMBIGUITY
The Craving

If you are what you eat, then Chef Ronnie is all woman. But we're confused. Is Chef Ronnie already a woman, or is he a guy? Ron is a guy's name, but Ronnie could go either way. The poster clearly shows a woman's mouth about to munch on what appears to be a female finger, but any guy could easily throw on some lipstick and fingernail polish. Before he/she eats anyone (of any sex), we think Chef Ronnie should come to grips with what he/she really is. Either way, your family will accept you no matter what sex you choose. About the cannibalism thing, we're not so sure.



BEST USE OF AN UNDER-QUALIFIED FAMILY MEMBER
The District!

Bad caricatures of Osama bin Laden, George W. Bush and Danny McBride walk into a bar. From there, it's anyone's guess what in the hell happens next. It doesn't matter though because, if anything, this poster teaches all of us one important lesson: just because your cousin spent a summer in a booth at Six Flags drawing caricatures doesn't mean he's qualified to illustrate your movie poster.

Grindstone Group Takes *Dark Feed*

By Pamela McClintock

GRINDSTONE GROUP HAS acquired North American rights to horror pic *Dark Feed*, which marks the directorial debut of brothers Michael and Shawn Rasmussen. Recreation Media is selling it internationally .

With a script written by the duo, *Dark Feed* centers around a group of professionals who are terrorized while working in an abandoned psychiatric hospital, where insanity begins spreading like a virus.

The Rasmussens garnered attention when writing John Carpenter's *The Ward*.

"*Dark Feed* fits right into our strategy of consistently bringing exceptional genre films to the international marketplace," Recreation president-CEO Ariel Veneziano said.

Added Grindstone partner Stan Wertlieb: "Michael and Shawn Rasmussen are a fresh new talent pool. They know how to scare even the most jaded horror fan!"

The deals with Grindstone and Recreation were negotiated by Ronna Wallace from Eastgate Pictures. THR

Stuck by Lightning Sells to France

By Scott Roxborough

FRENCH DISTRIBUTOR Eurozoom is the latest foreign buyer to be *Struck by Lightning*, as the company snatched up French-speaking rights in all media for the high school coming-of-age comedy written by and starring Golden Globe-winning actor Chris Colfer of *Glee*.

Lightning Entertainment closed the French deal for the Brian Dannelly-directed film at AFM, where Lightning Entertainment president Robert Beaumont is introducing the title to foreign buyers.

In the film, Colfer stars as Carson Phillips, a high school senior who devises a blackmail scheme to improve his chances of getting accepted into a top college. Rebel Wilson, Allison Janney and Christina Hendricks also star. THR

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Lionsgate

CONTINUED FROM 1

marketplace, and we are proud to have handled most Lionsgate films in France for the past several years. This agreement assures our audiences of a continuing steady pipeline of some of the most commercially exciting films in the world."

The Metropolitan deal means yet another international territory is off the table for Lionsgate's slate. The company recently has inked output deals with StudioCanal in Germany, Alliance's Aurum Producciones in Spain, Nordisk Films in Scandinavia and Roadshow Pictures in Australia. In Latin America, Lionsgate has a self-distribution deal with IDC, which it recently extended.

"We're pleased to continue our longstanding relationship with Metropolitan by creating an output agreement in this key territory," said Freidman and Wachsberger. "Lionsgate has collaborated successfully with Metropolitan in France in releasing all of our major titles in recent years, including the first film in the blockbuster *Hunger Games* franchise. We look forward to continuing that partnership with the entire Lionsgate slate, increasing the long-term visibility of our international theatrical business."

The Metropolitan deal ensures the remaining films in the *Hunger Games* trilogy will stay with the French mini-major.

Summit Entertainment, which merged with Lionsgate this year, has its own output deals in a number of the same territories, often with competing distributors. So while the final *Twilight* film also will go out in Aurum in Spain and Nordisk in Scandinavia through Summit's existing agreements, Herbert Kloiber's Tele-Munchen Group will bow the film in Germany and SND has it in France.

It is unclear whether the merged Summit/Lionsgate will continue to operate separate output deals in international territories after Summit's current agreements expire or if new films produced under the Summit banner will be folded into Lionsgate's output deals. It is likely to remain a bit of a patchwork model, with Summit/Lionsgate using the leverage of a second buyer in major territories to extract better conditions for its titles. THR

Cameron

CONTINUED FROM 1

and the State Administration for Radio, Film and Television.

"The six studios have always wanted to make films in the Forbidden City, but they found it very difficult to do without getting a permit from the government," says Wang Haiyi, who heads Pegasus & Taihe's business development and international departments. "This is a good opportunity for them to do so."

The project — announced Aug. 8, when Cameron launched the Chinese arm of his Cameron Pace Group in Beijing — revolves around the changes in the Chinese capital in the past 800 years, with a focus on its architectural landmarks.

Meanwhile, Wang also tells *The Hollywood Reporter* that their latest action thriller, *Switch* — which is co-produced by Hong Kong's Media Asia — will have its world premiere at Dubai, where parts of the film were shot, in early January.

Directed by Jay Sun, *Switch* follows a Chinese hero fighting off Japanese Yakuzas and British mercenaries vying for a valuable Chinese historical scroll. THR

MacLaine, Plummer to Star in *Elsa & Fred*

By Scott Roxborough

SHIRLEY MACLAINE AND CHRISTOPHER Plummer have signed on to star in the romantic comedy *Elsa & Fred*, a remake of the hit Spanish-Argentine film, which Michael Radford (*Il Postino*) will direct.

MacLaine plays a lively retiree in New Orleans who gets an unwanted neighbor when straight-laced widower Fred (Plummer) moves into her apartment building.

The original 2005 film was set in Madrid. Written and directed by Marcos Carnevale, it featured actors China Zorrilla and Manuel Alexandre and was a huge box office hit in Argentina. Carnevale brought the project to AFM last year to find backers for the remake, which he did in the form of Cuatro Plus Films, Defiant Pictures, Rio Negro Producciones and Media House Capital, all of which are financing the picture.

Radford penned the screenplay for the remake with *Il Postino* writing partner Anna Pavignano. Oscar winner Edward Saxon (*The Silence of the Lambs*) will produce with Nicolas Veinberg, Matthias Ehrenberg, Ricardo Kleinbaum and Jose Levy. The film will shoot in New Orleans and Rome, with principal photography set to begin Dec.3.

"I am thrilled to be working with two of the greatest screen actors in the history of cinema," Radford said in a statement. "My aim is to do justice to this great movie and bring it to the wider public it deserves." THR

Cloud Atlas

CONTINUED FROM 1

Affleck's *Argo*, which seized the number one spot on its third weekend. Based on its performance, *Cloud Atlas* could struggle to hit $30 million stateside.

"Of course the U.S. release was disappointing, but it hasn't changed our release plans," A Company topper Alexander van Dulmen told *THR*. "*Cloud Atlas* has a more intellectual approach and the European audience is more open to movies where you have to think a bit."

In fact, *Cloud Atlas*' domestic performance mirrored that of a classic art-house release, drawing its best numbers in cities on either coast.

Van Dulmen points to Tom Tykwer's *Perfume: The Story of a Murderer* as an example of how a film judged too art house for the U.S. mainstream market can be global blockbuster. Tykwer's 2006 period drama earned just $2.2 million in limited release in the U.S. but upwards of $130 million internationally, including a hefty $53 million in Germany alone and more than $9 million in Russia. Dulmen also argues that *Argo* wouldn't be a major box office threat to *Cloud Atlas* internationally.

"*Argo* is such an American movie, I can't see it having a huge appeal in Europe," he said.

But even if *Argo* doesn't challenge *Cloud Atlas* outside the States, there are plenty of other holiday tentpoles that will be vying for international eyeballs — from the new James Bond film *Skyfall* to Ang Lee's The *Life of Pi* to Peter Jackson's fantasy juggernaut *The Hobbit: An Unexpected Journey*.

Cloud Atlas has had a tough start but things aren't looking to get much easier as the most ambitious indie this year rolls out worldwide. THR

The Turning

CONTINUED FROM 1

LevelK is handling international sales and pitching the project to buyers at AFM.

All of the stories in *The Turning* revolve around turning points in the lives of the people of the Australian coastal town of Angelus. While the segments are separate, there are plot and thematic links between them.

Robert Connolly, whose last work was the Julian Assange biopic *Underground*, is producing *The Turning* for Arenamedia Australia with backing from Screen Australia. Footprint Films/Madman Entertainment will bow the film in Australia next year.

The Turning is the second major omnibus feature to be greenlit in Australia this year, after John Polson recently announced he had tapped actors Anthony La Paglia, Toni Colette and Liev Schreiber among the 10 directors to make *Sydney Unplugged*. THR

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Rai Trade at AFM®

INTERNATIONAL SALES

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FAIRYTALE
directed by: ASCANIO MALGARINI, CHRISTIAN BISCEGLIA
Original English version
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Theater: Laemmle - Monica 2 - November 2nd, 2012 5:00pm

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NOVEMBER 5TH, 11:00AM AT BROADWAY CINEPLEX 3

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INSTINCTIVE FILM PRESENTS IN ASSOCIATION WITH HIGH 5 FILMS AND XYZ FILMS AND HALYARD PRODUCTIONS A FILM BY ERON SHEEAN "ERRORS OF THE HUMAN BODY" STARRING MICHAEL EKLUND KAROLINE HERFURTH TOMAS LEMARIQUIS AND RICK MAYALL MUSIC BY ANTHONY PATERAS ADDITIONAL MUSIC CHRISTIAN MEYER EDITED BY PATRICK WILFERT COSTUME DESIGNER CLAUDIA TORSIELLO
KEY MAKE-UP AND HAIR GLORIA GÖSCHEL SFX MAKE-UP KRISTYAN MALLETT VISUAL FX SUPERVISOR RYAN BOZAJIAN PRODUCTION DESIGNER KARIN BETZLER DIRECTOR OF PHOTOGRAPHY ANNA HOWARD ACS PRODUCED BY DARRYN WELCH MIKE OEHGHAN COLE PAYNE CO-PRODUCERS NICK FEIK MICHAEL WRENN SCREENPLAY BY ERON SHEEAN AND SHANE DANIELSEN DIRECTED BY ERON SHEEAN

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AFM SCREENINGS:
NOVEMBER 1ST, 3:00PM AT AMC SANTA MONICA 7
NOVEMBER 4TH, 1:00PM AT CRITERION 2

Sales: Loews #824 | MPI Media Group | international@mpimedia.com

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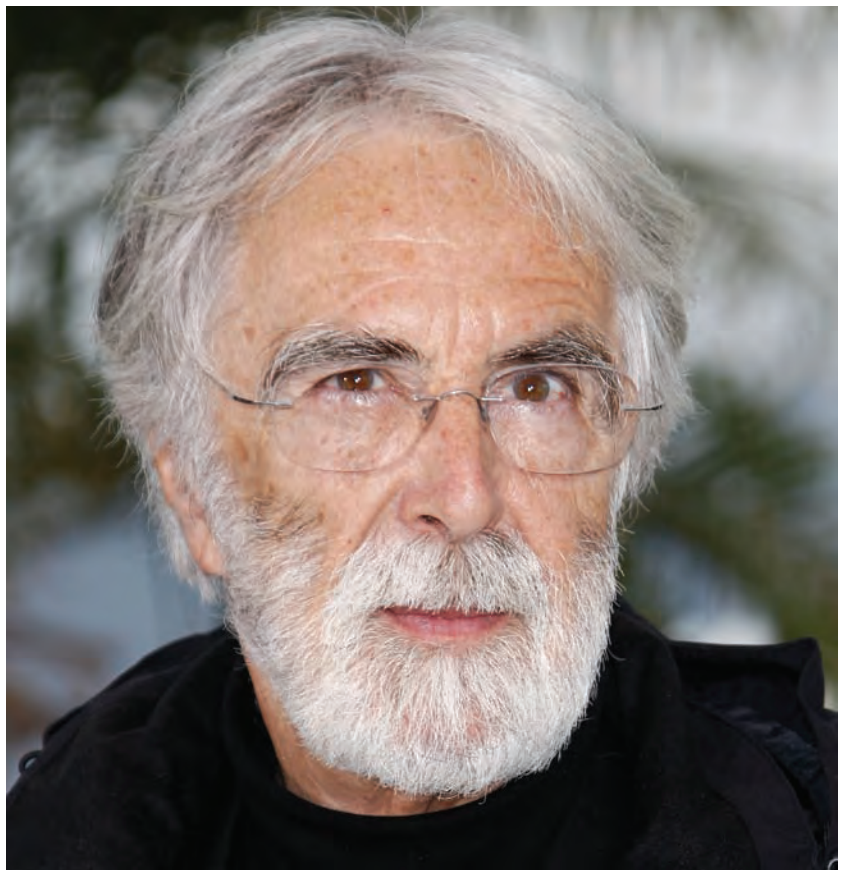

Michael Haneke

His new drama about love and dying won the Palme d'Or in Cannes and is Austria's Oscar hopeful By Scott Roxborough

AUSTRIAN AUTEUR MICHAEL Haneke's unsparing depictions of violence and obsession – think the Oscar-nominated *The White Ribbon* or the shocking — have won him a small but slavishly devoted international fan base. His new drama *Amour*, which won the Palme d'Or in Cannes and is Austria's candidate for the best foreign-language film Oscar, appears to be a change of pace. The tightly told tale follows Georges and Anne (French actors Jean-Louis Trintignant and Emmanuelle Riva), an elderly couple whose lifelong love for each other is put to the test when Anne suffers a debilitating stroke. While Haneke's films typically divide audiences, *Amour* has been universally praised and is an Oscar frontrunner. The filmmaker sat down with *The Hollywood Reporter* to discuss the challenges of making a film about love, how *Amour* fits into his body of work and why, as a director, he never, ever compromises.

Your new film is called *Amour* and is unabashedly about love, in a very sensitive, touching way. That comes as a bit of a shock to fans who see you as the expert in depictions of violence, oppression and power struggles.

I've been confronted with this a lot: People who were surprised that a "Haneke film" could be so sensitive and moving. I always say, "You weren't looking closely enough at the other films!" Of course, the situation here is different. As a director, you try and deal with the story you are telling as clearly and effectively as possible. If it's a story about violence or the depiction of violence, it's hard to be tender.

But even in *Funny Games*, which is certainly not a tender movie, the relationship of the married couple to each other is extremely loving. But it isn't in the forefront, it isn't the subject of the movie, so you don't notice it as much. Here, love is the subject, so I indulge in the depiction of love.

You have a reputation as a distant, analytical director. Was it a challenge to remain so distant with such an intimate subject?

Particularly with such an intimate story, it is absolutely necessary to keep your distance and remain analytical. Otherwise you quickly slide into sentimentality and kitsch, and I definitely didn't want that because it wouldn't do justice to the subject. It is too important and serious a subject to sell off for the sake of cheap sentimentality and miserablism. It was very important for me to avoid all forms of sentimentality and to avoid any kind of spectacular depictions of suffering.

That was the reason I chose this very tight formal structure, where there is a unity of time, location and plot. Everything takes place in the couple's apartment, a very restricted space over a very limited time frame. The topic is so weighty, we needed to create an appropriately serious and solemn aesthetic to do it justice.

How did you come to the topic of the death of a loved one?

It is a universal question we are all confronted with at one point: How do I deal with the suffering of someone I love? One could have made the film about a thirtysomething couple whose 5-year-old gets cancer, but that would have been a more spectacular, more unique event. I wanted to find the case that will hit most everyone. Because I know of almost no one who hasn't been confronted with this situation in their own lives.

How difficult was it to stage the film in what is essentially just a handful of rooms?

It wasn't easy. It's harder to write a story with just two people in a room than with 50 characters. People ask me, "Which was easier: this movie or *The White Ribbon*?" In the writing, *The White Ribbon* was easier because I had so many stories that I could tell in parallel. When you only have two people and one story, you have to be a lot more creative to make it work. Making it work in the shoot is always difficult, no matter how big or small the film. Of course, for the actors, it was a huge challenge.

At the press conference in Cannes, Jean-Louis Trintignant talked about how strict a director you were. He said you would even direct the pigeons on set.

Well, he was being a bit ironic, but of course it was difficult. Hellishly difficult. Not just psychologically but physically difficult. It wasn't always nice. But there were never any disagreements. If I don't get what I hoped for, we kept working until we got it. But that's always the case with me.

How difficult was it to get the film financed? It is really an unsparing look at suffering and death.

Well, that's not how I pitched it: "It's an unsparing look at suffering and death!" I told the financiers what story I wanted to tell and we have worked together before they had trust enough in me to let me tell the story I wanted to tell. I've never let producers tell me what to do. Even when I was making television, I always did what I wanted to do, and if I couldn't, I didn't do it. It was a freedom that, these days, young directors starting out don't have.

Were you surprised when *Amour* won the Palme d'Or in Cannes?

Well, I thought the film worked, so I wasn't so surprised. But you never know — it depends on the jury, on the competition. When I heard that Nanni Moretti would be jury president, I was worried because when *Funny Games* was in Cannes — the first *Funny Games*, not the U.S. version — he was in the jury, and supposedly he said, 'If the film wins a prize, I'll resign from the jury!' He hated it. So it wasn't the most fortuitous sign. But then this year, after the award ceremony, he said if it had been up to him, he would have not only given *Amour* the best film prize but best director and both acting awards as well. And the press has been uniformly positive. Let's see what the audience thinks.

A lot of people are tipping *Amour* to win the foreign-language film Oscar. How do you see your chances?

Well, I'll wait and see. Of course one is pleased to get awards. It would be facetious to pretend one doesn't enjoy it: 'Oh, another prize, that doesn't interest me." But the most important thing for me is the opportunities winning awards opens up. It makes it easier to make the next film. That's the important thing. But I don't have any control over it. All I can do is wait — wait and drink tea. THR

Vital Stats

Nationality Austrian
Born March 23, 1942
Film in AFM *Amour* (See review on pg. 48)
Selected Filmography
Benny's Video (1992), *Funny Games* (1997), *The Piano Teacher* (2001), *Cache* (2005), *Funny Games U.S.* (2007), *The White Ribbon* (2009)
Notable Awards
Palme d'Or at Cannes for *Amour*; Palme d'Or; European Film Award for best film and best director, Oscar and BAFTA nomination for best foreign language film for *The White Ribbon* (2009); best director at Cannes Film Festival, European Film Award for best film and best director, L.A. Critics Association Award for best foreign film for *Cache* (2005)

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SOUTH KOREA

Kim Ji-woon passed on a number of projects before signing on for Arnold Schwarzenegger's comeback vehicle *The Last Stand*.

South Korea Crosses Over

A number of successful filmmakers from the thriving Asian market are testing the waters in Hollywood, but can they survive the studio system? By Soomee Park

FOR KIM JI-WOON, *THE LAST STAND* CAME at the right moment. Produced by Lorenzo Di Bonaventura and starring Arnold Schwarzenegger, the action drama was offered to the director at a time when Kim was looking for a transition out of the South Korean genre fare he had built his career on. Even then, for a veteran director with more than 10 features under his belt, working with a Hollywood Studio was an experience he hoped to learn from. Turns out he was not disappointed.

"The filmmaking mechanism as a technical process is the same [in Korea or U.S.], but if you look at the details from a director's perspective, the two production systems are completely different," says Kim.

As the world's seventh-largest film market, South Korea is in the midst of a boom thanks to such recent hits as the slick heist movie *The Thieves* and the lush period epic *Masquerade*, both of which vaulted into the top seven grossers of all time.

Now the country's filmmaking talent is firmly on Hollywood's radar, and a number of upcoming releases will test whether South Korean helmers can make the leap to Hollywood.

Director Kim Ji-woon, 48, built his reputation in South Korea by producing hits in multiple genres, including horror and romantic comedy.

The recent rush of Korean directors partnering with U.S. studios is similar to the '90s crossover of hot Hong Kong action directors such as John Woo and Tsui Hark.

What's different about Korean directors teaming with Hollywood, however, is a willingness to apply their own sensibilities to content that might be outside their comfort zone.

In addition to Kim, edgy cult director Park Chan-wook, who developed a rabid international following after the success of his edgy 2003 release *Oldboy* (which is being remade by Spike Lee), is currently filming the Fox Searchlight supernatural thriller *Stoker*, starring Nicole Kidman and Mia Wasikowska.

John H. Lee (*Cut Runs Deep*) has signed on to direct a reboot of John Woo's beloved action classic *The Killer* with John Travolta. And Bong Joon-ho (*Mother*) also is working with investors from U.S. on an international project called *Snow Piercer* and starring British actress Tilda Swinton.

The influx of Korean talent can be traced back to early 2000, when U.S. studios began purchasing the rights to a number of Korean hits, such as *My Sassy Girl* (remade with Elisha Cuthbert) and *The Lake House* (which became a Sandra Bullock vehicle). Korean stars also began to slowly cross over, such as Lee Byung-hun, who first appeared in

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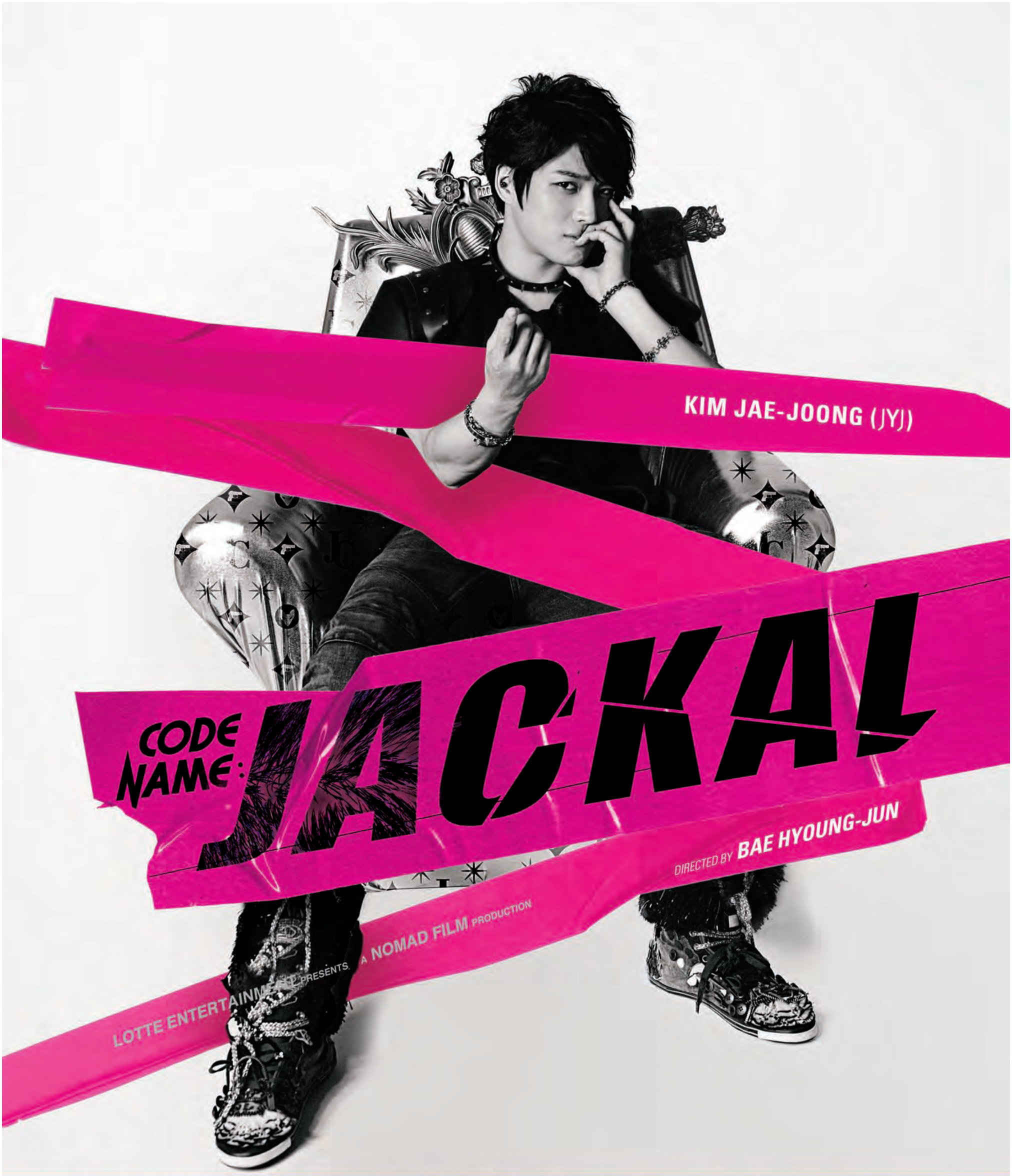

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G.I. Joe: The Rise of Cobra star Lee Byung-hun next will be seen alongside Bruce Willis in *RED 2*.

Kim Ji-woon's 2001 release *My Sassy Girl* was remade by Fox.

2009's *G.I. Joe: The Rise of Cobra* and is now starring opposite Bruce Willis in *RED 2*.

As for the filmmaker, Kim, for example, made his name with stylish horror titles like *A Tale of Two Sisters*. But after signing with a major U.S. agent, he waited several years until Lionsgate offered him the script for *The Last Stand*.

"I knew that Hollywood studios had been looking for Asian directors to shoot a horror film," he said. "But I didn't want to shoot another horror film after *A Tale of Two Sisters*, and I didn't want to debut in Hollywood with a horror film."

Lee, who has shot an eclectic mix of genre films in Korea and Japan ranging from romances to war movies, agrees that selecting a film is critical for an Asian director in Hollywood.

"Are you going to take the job if you are trying to make it in Hollywood and a producer offered you a kung fu movie because you're Asian?" he said. "It'd be very tempting even if you've never done [a kung fu movie] before. If it does well, they would ask you to do a sequel, and you become the best kung fu director in Hollywood. ... You have to control your own destiny."

Chan Wook-park's 2003 thriller *Oldboy* currently is being remade by Spike Lee.

There are other, more prosaic challenges facing Korean directors working in Hollywood, like overcoming differences in the production process and managing expectations.

In South Korea, a director is *the* primary decision-maker on a film. That often isn't the case in a Hollywood studio system where director, producer and actor (not to mention spouses and girlfriends) can share equal authority on a project.

"In Hollywood, a strong consensus seems to exist that a decision made by many is better than when it's made by a single person," Kim says. "It is quite utilitarian in that sense. People tend to think: the more the happier, the better."

From a director's perspective, this system offers benefits as well as some dilemmas. While the Hollywood system shows a collective effort of various film talents, it's tougher for stylish directors like Kim who are used to working with Korean studios that are more tolerant of experimentation, particularly for directors with proven track records.

"It's difficult when a new idea hits you on the set," he says. "If it were in Korea, I would simply talk to the actors and the main staff, and try to add a new scene on the spot.

Masquerade Sweeps South Korea's Grand Bell Awards

The box-office smash dominates with a controversial 14 wins

MASQUERADE, which recently became the seventh South Korean film to break the 10 million-admission mark on home turf, swept the Golden Bell Awards on Tuesday, bringing home a staggering 14 awards — the most for a single film in the history of the South Korea's premier cinematic event.

A 17th century period drama about a stand-in sovereign who ascends to the throne, Chu Chang-min's film secured the best film and director awards, with its star Lee Byung-hun — known in the U.S. for his starring turn in *G.I. Joe: The Rise of Cobra* — winning the best actor title.

The film also triumphed in the screenplay, production, cinematography, lighting, editing, costume, art direction, music, sound effects and visual effects categories. Lee also picked up a popularity award sponsored by Japanese carmaker Toyota.

While providing Chu and Lee with a windfall, the award organizers, the Motion Picture Association of Korea, now are confronting a mounting criticism against their decision to award more than half of its 23 prizes to the same movie.

The *Masquerade* monopoly has, in effect, reduced even festival-wowing entries into mere sideshows. Kim Ki-duk's *Pieta*, which won the Golden Lion in Venice this year, took home only the best actress award (for Jo Min-su) and the Special Jury Award. The maverick director, who often condemned the monopolization of local screens by big studio movies, left the ceremony midway and was not present to receive the latter award.

"Mr. Kim was not feeling well, so I accept this award on his behalf," said *Pieta*'s producer Kim Sun-mo. The film, acclaimed by critics and moviegoers alike, is South Korea's submission for the academy's best foreign-language film category.

The Thieves by Choi Dong-hoon, which rewrote South Korean cinema history this summer as the most-watched homegrown film, won the best supporting actress award (for Kim Hae-sook). *All About My Wife*, another box-office hit, won the best supporting actor award for Ryu Seung-ryong (who also played a supporting role in *Masquerade*).

Kim Go-eun took home the best new actress award for her role in the controversial *Eungyo*, with the male equivalent going to Kim Seong-gyun of *Nameless Gangster*.

Masquerade, currently showing in local theaters, has recorded 11 million admissions as of Wednesday, according to the Korean Film Council — a feat soured by condemnation of local observers, including media and fans alike, about what they perceive as the Grand Bell Awards' disproportionate awarding system.

— Lee Hyo-won

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GENRE ACTION, DRAMA STARRING SO JI-SUB, LEE MI-YOUN, KIM DONG-JUN

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John Woo's classic *The Killer* is being remade as vehicle for john Travolta.

Nicolde Kidman and Matthew Goode star in director Park Chan-wook's *Stoker*.

That would be almost impossible in a Hollywood system."

Local industry insiders say that while South Korea's director-focused production system is slowly changing, the director still is considered king on the set.

"Producers often joke that you can make a film in Korea if you just have money and a director," says Lewis Kim, a Seoul-based producer (2006's *The Host*) who is familiar with international financing and production system. "In Korea, it's often true that a director becomes a studio system [unto himself], and this has raised some serious questions about who should take the prime responsibility of a film production."

> "The production of English-language films is the most sensible alternative to reach the global market."
>
> **LEWIS KIM, producer**

Some however see this move toward a more Hollywood-style system has its downside.

Kim, the director, points to a lack of emerging South Korean filmmakers with unique visual styles in commercial Korean cinema at the moment. He says the trend is a telling sign that Korea's production sector increasingly has shifted to a marketing-oriented system and away from a creator-based system.

For others within the Korean film market, however, Hollywood's invitation to top Korean directors is seen as an opportunity to promote a thriving local film industry on an international scale. Rather than dilute Korean talent, for example, some believe Hollywood offers an environment where South Korean filmmakers can thrive without sacrificing what makes them distinctive. Directors Kim and Park, for instance, have brought their own Korean directors of photography to Hollywood.

Another opportunity Hollywood offers Korean film producers is a chance to expand their film market through Pan-Asian co-production and financing.

"I think many in the industry came to learn that the production of English-language films is the most sensible alternative to reach the global market after failing in so many co-production projects," Lewis Kim says. He adds that Korean directors who have experienced Hollywood's advanced production system could bring positive changes to local film industry.

Despite challenges, the Hollywood experience has been a plus for many directors who now have wider access to advanced film resources.

"A lot of the time, Korean studios consider Korea as their main market, thus the projected gross and film's total budget are defined accordingly," says Lee, the director of *The Killer*. "This condition also dictates the genre and theme of the films. The concept of financing a picture through worldwide presales is rarely discussed when conceiving the financial structure of a Korean film."

For *Last Stand* director Kim, whose film opens in January, the Hollywood system might seem daunting at first, but he points to history as proof that there still is plenty of upside — as long as you deliver.

"Directors get constant notes from producers and studios beginning in preproduction until postproduction," he says. "The only way to survive in Hollywood as a director is to make them yours as much as possible and produce a good result. Indeed, one should remember that all of the great directors of our time have survived the studio system without losing their own vision." THR

3 Korean Films With Crossover Potential

26 YEARS ▲

Based on a popular online cartoon, the director Cho Geun-hyun's latest is an action thriller about a group of assassins attempting to kill former South Korean president Chun Doo-hwan, who killed millions of civilians during the 1980 democratic uprising in Gwangju. Production on the film originally began in 2008 but has suffered from budget constraints. In June, the producer called for online donations, and collected KRW 600 million from 17,000 participants. The film finished shooting in October thanks to the donation, and it will hit theaters Nov. 29.

SNOW PIERCER

The latest from director Bong Joon-ho follows the survivors of a new ice age who find themselves heading to an unknown destination on a train. Produced by director Park Chan-wook (*Oldboy*), the film is reportedly one of the most expensive ever produced by Korean powerhouse CJ Entertainment. Based on a French graphic novel, *Piercer* boasts a unique international cast that includes British actress Tilda Swinton and Korea's Song Gang-ho. After three months of shooting in the Czech Repiublic, the film is slated for release in summer 2013.

BERLIN

Ryu Seung-wan's film is an action thriller about a North Korean intelligence agent (Ha Jeong-woo) who is being chased by a South Korean agent and a North Korean agent, both of whom assume that their target is a spy. Shot mostly in Berlin and Latvia, the film is said to have plenty of action coupled with a potent political subtext that uses Berlin as a symbol of the divide between North and South Korea. Also distributed by CJ Entertainment, the film is scheduled for release early next year. THR

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Wachsberger was photographed Oct. 26 in his Santa Monica office.

LIONSGATE MOTION PICTURE GROUP CO-CHAIRMAN

Patrick Wachsberger

The Hollywood veteran talks about merging with Lionsgate, competing with former colleagues and why he likes it on the road By Pamela McClintock

KNOWN FOR HIS PERPETUAL SMILE AND stylish dress, Patrick Wachsberger has plenty reason to beam these days. The merger between Summit Entertainment — the company he helped grow into a full-fledged studio, capped by the *Twilight* franchise — and Lionsgate has given him yet another opportunity to expand his reach. A major task for Wachsberger, who is co-chairman of the Lionsgate Motion Picture Group with Rob Friedman, has been marrying the sales operations of Summit and Lionsgate. On the eve the American Film Market, Wachsberger talked with *The Hollywood Reporter* about the challenges of his new job, and the raft of output deals he's signed in recent weeks for Lionsgate in a number of countries. The carrot, at least in part: Lionsgate's blockbuster *Hunger Games* franchise.

How did you go about merging the operations?
What I was trying to do was really follow the course of what we did at Summit, a big part of which were output deals. It is a model that really works very well. I first looked at the Lionsgate and their relationship with certain distributors who have been there from the very beginning. I didn't want to start a revolution and tell those distributors that we would only deal with the Summit guys.

In what territories will there be a different distributor for Lionsgate and Summit films? As I understand it, Summit will have its own slate of films.
The U.K., clearly. Summit has an output deal with eOne, while Lionsgate self-distributes. It's going to stay that way for a while. In Germany, Summit goes through Tele-Munchen, but because of Lionsgate's relationship with StudioCanal, Lionsgate titles will be distributed by StudioCanal. There was a history there, and it seemed appropriate to see if we could work out a deal and make them a first port of call. In Australia, I looked at the history of Lionsgate and realized what a tremendous relationship there was with Village Roadshow. Summit has a deal with eOne; we are keeping both. We've also closed a deal with Metropolitan in France for Lionsgate movies. Metropolitan hasn't been in the output business since New York. But Summit is keeping SND, since they were equity investors when Rob and I created our domestic distribution operation.

Going back to the U.K., wouldn't it have made more sense to go with Lionsgate's distribution apparatus?
We have a contractual relationship with eOne. Moreover, eOne is family. Not put down Lionsgate UK – they did a phenomenal job on *Hunger Games* and have made great acquisitions – *Magic Mike* was a move acquired by them, but eOne has been our longtime partner.

Where will you have the same distributor?
Nordisk in Scandinavia and Aurum [Producciones] will handle both Summit and Lionsgate titles [both were Summit partners].

How are you going to make sure that Lionsgate and Summit films don't cannibalize each other in those territories where there are different distributors? How can you guarantee that they aren't released at the same time?
Silence. (*Laughs*) You know, it's a very good question. It's exactly the same challenge we have domestically. After Summit and Lionsgate merged, we ended up with a slate of 21 movies for 2012. Oh vey.

That's more than a big studio.
Yes. But once we get into 2013 and 2014, we are going back to a regular slate of 12 to 14 movies a year, and the same will apply in the international market. I don't see us having a head-on collision in terms of product.

What has this process been like?
So far, it's fun, and I don't complain at all. Clearly, after you merge you try to keep the best of class, but unfortunately, not all of the best of class could stay there. You had to reduce the number of people between the two companies. What's happening now is that it really is a mix of two companies with the same culture. One was private [Summit] and the other was public [Lionsgate], but other than that, culturally, we had the same kind of model.

What's it like having to compete with your former colleagues? David Garrett, who was with you at Summit from the beginning, started his own financing and sales company with Mister Smith Entertainment, and Joe Drake left Lionsgate and formed Good Universe. Most recently, Helen Kim left Lionsgate to join Drake [Kim had come to Lionsgate with Drake from Mandate Pictures].
All of them, you mean? (*Laughs*) First of all, I love them. I talked to Helen Kim all the time, and I'm having dinner on Sunday with David. First of all, we are so close. I miss both of them tremendously, and we exchange information. And we also compete for third-party product.

What projects have you competed for?
We competed just last week. It was for a project we really wanted, *Pawn Sacrifice*, starring Tobey Maguire. Ed Zwick is directing from an amazing, incredible screenplay by Steven Knight. It's one of the best scripts I've read this year. There was a lot of competition with Good Universe, but we got it and we will be taking it to AFM. With Helen, I worked for her here at Lionsgate, and I think she's amazing. And she was there when we were making the plans for the output deals, and she was part of it, so she knows my way of work and I know hers. So it's very healthy.

When did you first come to AFM?
It's very simple: I was at the first AFM [1980]. I haven't missed one. It goes back even further. A few of us would have lunch and talk about creating a market in Los Angeles. I don't even know what year that was. I was running J&M at the time.

Striking the new output deals must have kept you away from Los Angeles. Is that difficult?
I'm always on the road. I like the road. It's not brain surgery, or that complicated, but we were trying to find the right partner for us. It protects us on the downside. It's also a function of becoming the big fish. To be able to work out the best release dates at a very early stage is great. We try to be as transparent as possible. It goes both ways. THR

PHOTO: ANDREW MCLEOD; GROOMING BY CHERYL CALO AT CLOUTIER REMIX

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CHAOS

Nov 2nd, 1:00pm, AMC Santa Monica 5

Nov 4th, 1:00pm, Criterion 1

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HONG KONG

OUT OF THE SHADOW OF MAINLAND CHINA

As the rest of the global film sector sets its sights on the vast Chinese film market, filmmakers in Hong Kong are thriving by focusing on their hometown audience By Karen Chu

Universe Films' *My Sassy Husband* is the sequel to the 2002 hit *My Wife is 18*; *Inferno*, right, is a big budget disaster epic from Hong Kong's Pang Brothers.

WHAT HAVE HONG Kong audiences been flocking to in the past six months? Movies made in, or about, Hong Kong.

Director Pang Ho-cheung's *Vulgaria*, shot in Hong Kong in 12 days on a budget of $1 million , became the top-grossing Chinese-language film of the summer (and the year so far) with a $3.8 million take. China 3D Digital Distribution's *Due West: Our Sex Journey*, the recent 3D softcore sex romp from the makers of *Sex and Zen 3D*, has no chance of release in China, but raked in over $2.3 million here in two weeks.

Even films coproduced with China and set in the Chinese capital, like Pang's $3.6 million-grossing comedy *Love in the Buff* and director Ann Hui's $3.4 million-grossing drama *A Simple Life*, have a distinct a Hong Kong sensibility that appeals to nostalgic locals who have relocated to Beijing.

It seems that these days, even as the global film sector becomes ever more obsessed with the vast Chinese film market, both filmmakers and movie-goers in neighboring Hong Kong are content to ignore the mainland and look inward.

"We noticed that the Hong Kong audiences want to see stories that that take place in their own city and surroundings," says Alvin Lam, COO of Universe Films Distribution. "It's especially true for comedies. It's always more enjoyable to watch something that you can relate to."

"The Hong Kong audience is regaining its confidence in local productions," adds

> "The Hong Kong audience is regaining its confidence in local productions."
>
> **WONG JING, producer**

Wong Jing, producer of Once Upon a Time in Shanghai, on offer at AFM through Mega-vision Project Distribution.

To satisfy the increasing desire for Hong Kong-centric content, a number of local shingles are ramping up efforts to get more homegrown productions into the pipeline. The twist is that — unlike the rest of the global film world — Hong Kong isn't obsessing about finding an audience in China. In terms of content that translates into more comedies and thrillers — and less historical epics.

In December, on the tenth anniversary of the 2002 romantic comedy *My Wife is 18*, Universe is putting out its sequel, *My Sassy Hubby*, to continue the company's tradition of dedicating part of their slate to local projects that won't see the light of day in China.

"We've never lost sight of the local audience," says Lam. "We've continued to produce films that cater to the Hong Kong audience, such as Seven 2 One, the cast of which were all newcomers in Hong Kong. We always try to go against the trend. We never tried to go the historical epic route."

Wong, who has produced films with some of the brightest stars during the heyday of Hong Kong cinema in the 1980s and 1990s, has a slate of four locally-made productions through his shingle Megavision, including a remake of his own 1990s gangster franchise Young and Dangerous, directed by up-and-coming director Daniel Chan.

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FORTISSIMOFILMS **AFM2012**

WHAT MAISIE KNEW

by SCOTT MCGEHEE and DAVID SIEGEL
USA, 2012, 95', English, Drama
Starring Julianne Moore, Alexander Skarsgård,
Steve Coogan, Onata Aprile, Joanna Vanderham

Wed., October 31st, 3:00pm - Broadway Cineplex 2
Sat., November 3rd, 11:00am - Broadway Cineplex 2

TOUCH OF THE LIGHT

by CHANG JUNG-CHI
Taiwan, 2012, 110', Mandarin, Romance/Drama
Presented by: Wong Kar Wai

Sun., November 4th, 9:00am - Criterion 3
Mon., November 5th, 5:00pm - Tunnel Post (223 Wilshire Blvd.)

BWAKAW

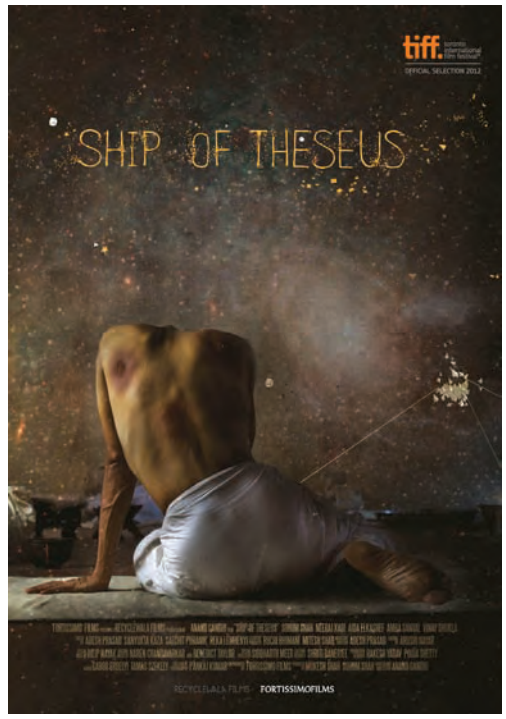
by JUN ROBLES LANA
Philippines, 2012, 110', Tagalog, Drama/Comedy
Starring Eddie Garcia

Fri., November 2nd, 11:00am - Broadway Cineplex 3
Mon., November 5th, 9:00am - Broadway Cineplex 4

REDEMPTION STREET

by MIROSLAV TERZIĆ
Serbia, 2012, 97', Serbian, Thriller
Starring Gordan Kičić, Uliks Fehmiu, Rade Šerbedžija

Thur., November 1st, 3:00pm - Laemmle Monica 4
Fri., November 2nd, 3:00pm - Laemmle Monica 4



SHIP OF THESEUS

by ANAND GANDHI
India, 2012, 139', Hindi, Drama
Starring Aida El-Kashef, Soham Shah, Neeraj Kabi

Fri., November 2nd, 8:30am - Criterion 2

WHITE FROG

by QUENTIN LEE
USA, 2012, 93', English, Coming of Age/Drama
Starring Booboo Stewart, Joan Chen, BD Wong

Wed., October 31st, 11:00am - Criterion 6
Mon., November 5th, 9:00am - Criterion 6

ATTENDING EXECUTIVES: Michael J. Werner Nelleke Driessen Nicole Mackey Winnie Lau Niloufar Siassi

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AN END TO KILLING

by WANG PING

China, 2012, Mandarin, Drama

Starring Zhao Youliang, Tu Men, Park Yejin, Geng Le, Yu Shaoqun, Li Xiaoran

Sat., November 3rd, 8:45am - AMC Santa Monica 4
Mon., November 5th, 3:00pm - AMC Santa Monica 4

SIMON KILLER

by ANTONIO CAMPOS

USA, 2012, 105', English, Psychological Drama

Starring Brady Corbet, Mati Diop

Sat., November 3rd, 3:00pm - Criterion 3
Mon., November 5th, 1:00pm - Criterion 3
Mon., November 5th, 7:00pm - Chinese 2 (AFI)
Wed., November 7th, 10:15pm - Chinese 4 (AFI)

FULL CIRCLE

by ZHANG YANG

China, 2012, 104', Mandarin, Comedy/Drama

Starring Xu Huanshan, Wu Tianming, Li Bin, Yan Bingyan, Wang Deshun

Fri., November 2nd, 5:00pm - Fairmont 2
Mon., November 5th, 11:00am - Fairmont 1

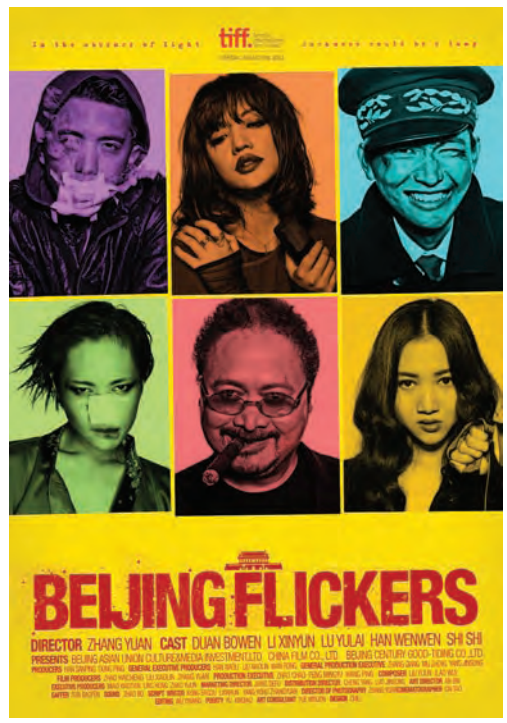
MISS LOVELY

by ASHIM AHLUWALIA

India, 2012, 115', Hindi, Drama

Starring Nawazuddin Siddiqui, Niharika Singh, Anil George

Wed., October 31st, 9:00am - Criterion 3



BEIJING FLICKERS

by ZHANG YUAN

China, 2012, 96', Mandarin, Drama

Starring Duan Bowen, Lv Yulai, Li Xinyun, Shi Shi, Han Wenwen

Sun., November 4th, 11:00am - Fairmont 5

UPCOMING FILMS

DJINN

by TOBE HOOPER

UAE, English/Arabic, Supernatural Horror Thriller, Status: Post Production

MONSOON SHOOTOUT

by AMIT KUMAR

India, Hindi, Action/Thriller, Status: Post Production

BORGMAN

by ALEX VAN WARMERDAM

The Netherlands/Belgium/Denmark, Dutch, Drama, Status: Post Production

SUNSET SONG

by TERENCE DAVIES

UK, English, Starring Peter Mullan (WAR HORSE), Agyness Deyn
Status: Pre-production

HOW TO TALK TO GIRLS AT PARTIES

by JOHN CAMERON MITCHELL

USA, English, Romance/Sci-Fi/Music, Status: In Development

SCATTER MY ASHES AT BERGDORF'S

by MATTHEW MIELE

USA, English, Documentary, Status: Post Production

CAMERA

by JAMES LEONG

Singapore, Suspense/Thriller. Status: Post Production

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China 3D Digital Distribution's *Due West: Our Sex Journey* stands little chance of being released in China thanks to its racy content.

Once Upon a Time in Shanghai director Wong Jing-po is part of a new generation of Hong Kong filmmakers.

thriller *Triad*, directed by Daniel Chan. The films gangland milieu harks back to one of the most successful and notable genres of Hong Kong cinema, which declined after local studios and filmmakers began to target the Chinese market.

Even big-budget co-productions are becoming more Hong Kong-centric, such as Edko's *Cold War*, which was well received at the Busan International Film Festival in early October, and another cop drama, Universe's *The Cartel War*, now in pre-production.

Universe's Lam says that local filmmakers are responding to a movie going public that is apparently suffering from China fatigue.

"In the last three to five years there was a high number of martial arts films in the market, so the audience wants to see something different," he says. "The Hong Kong audience might have become bored with certain subject matter, but as long as it's fresh and new, they're willing to try it out. That's why the films we're producing give the audience something they have not had a chance to see in recent few years."

That includes large-scale contemporary fare, like *Inferno*, a $20 million 3D disaster flick by twin directors Danny and Oxide Pang, produced with China's Bona and on offer at AFM through Universe.

In terms of financing, Hong Kong-China co-productions are still the most beneficial — if not the only — way for the Hong Kong film industry to go forward. But local insiders admit the situation is a double-edged sword for Hong Kong. While established filmmakers, crew members and technicians were able to survive the last decade's downturn in Hong Kong film production by relocating to China for co-productions, local opportunities diminished for newcomers, and in some cases, for Hong Kong studios. In *Vulgaria*, director Pang Ho-cheung, whomoved to Beijing in 2010, satirized the marriage between Chinese money and Hong Kong filmmakers by putting his protagonist, a film director, in a symbolic feast in China he finds too rich to swallow.

"The biggest problem we're facing now as Hong Kong companies is that the Chinese partners are taking the lead," says John Chong, newly appointed Pegasus Motion Pictures CEO and former co-founder of Media Asia. "Sometimes it's in co-productions, other times there isn't even a Hong Kong partner, or the Hong Kong company involved has minimal influence in everything but name."

"This might become a crisis," adds Chong. "The Chinese companies are calling the shots, creatively and in the way a project comes together, because they can afford to hire Hong Kong directors. As a result, there will be less and less Hong Kong-led projects, and that would be a problem for the industry in the long run. How can we continue to exist as aregional film industry when our own local output continues to drop?"

A similar scenario occurred in Taiwan in the 1980s, when most of the Chinese-language films released there were imported from Hong Kong. Even for projects that had investment from Taiwan, Hong Kong filmmakers and studios maintained control, resulting in a slump for Taiwanese film.

"What's imperative now for the Hong Kong film industry is to find more new filmmakers and more Hong Kong-led projects, in order to maintain our film industry," notes Chong.

Ironically enough, lower output of Hong Kong local projects might turn out to be beneficial to the next generation of filmmakers. Compared to 20 years ago, when the Hong Kong film industry churned out over 200 titles a year, newcomers can turn smaller slates and fewer companies to their advantage.

"The biggest difference for young directors today and 20 years ago is that, at that time, a lot of new filmmakers were given big opportunities and pushed to the fore before they were ready, because the industry needed new blood," says Wong Jing, who is shepherding younger directors Wong Jing-po and Daniel Chan on *Once Upon a Time in Shanghai* and the *Young and Dangerous* remake, respectively.

Wong adds that emphasizing quality over quantity bodes well for the future of Hong Kong's rebounding industry. "The industry was more prolific," he says. "There were too many investors who were not professional, who didn't know how to pick and recognize talent. Nowadays newcomers can take things slowly and advance step by step." THR

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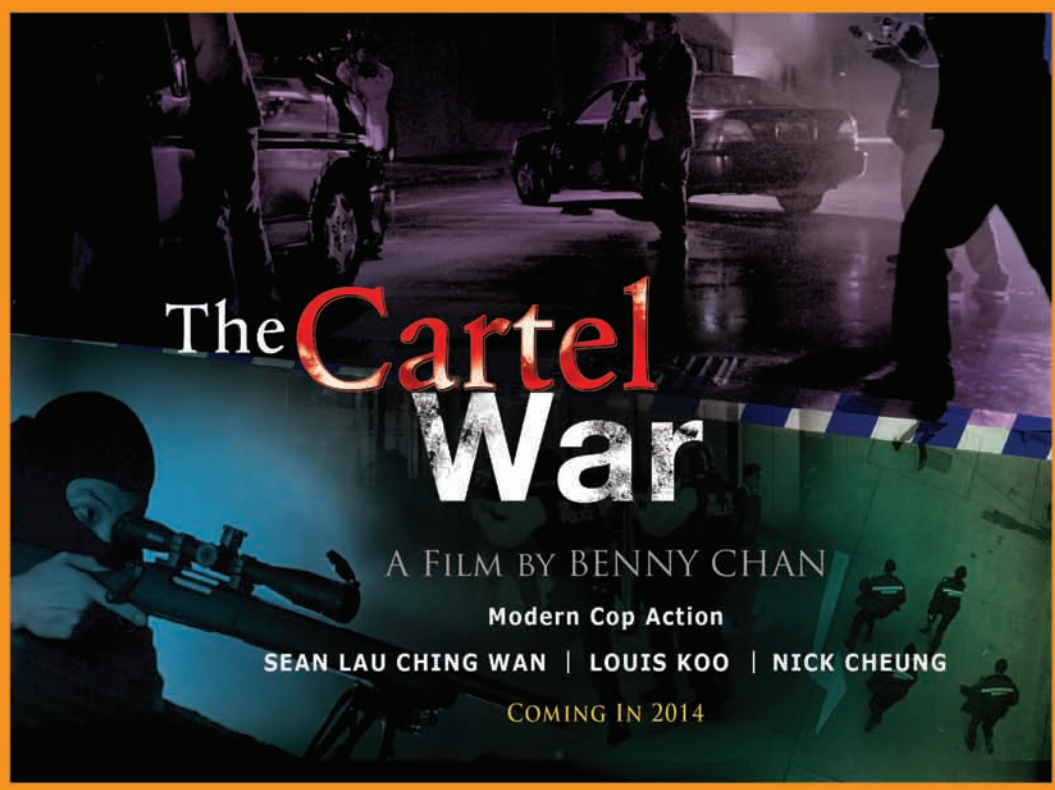

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Brannigan, second from right, finds his calling as a whisky connoisseur.

AFI REVIEW

The Angels' Share

Veteran social realist director Ken Loach's comedy-drama follows a young Glasgow man caught in a destructive cycle of violence, criminality and long-term unemployment *By Stephen Dalton*

THERE IS LOVE, LAUGHTER and whisky galore in Ken Loach's unusually joyful comedy-drama about delinquent Scottish youths defying the odds society has stacked against them. *The Angels' Share* was the veteran British social realist's ninth contender for the big prize in Cannes, the Palme d'Or, which he has won only once in a career spanning over four decades.

Co-produced and co-financed in France, where the 75-year-old director enjoys his biggest commercial audience,the story hinges on Robbie (Paul Brannigan), a young Glasgow man caught in a destructive cycle of violence, criminality and long-term unemployment. Soon to become a father for the first time, Robbie is sent by a lenient court judge to atone for his latest crimes on a "community payback" scheme. Here he meets a friendly gang of fellow misfits supervised by Harry (John Henshaw), a kindly Englishman and Scotch whisky aficionado. On a day trip to a rural distillery, the group learn about the small percentage of whisky that evaporates during the maturing process, poetically named "the angels' share."

Discovering he has a natural nose as a whisky connoisseur, Robbie spots a chance to turn his life around, earn a decent wage and become a reliable new father. On hearing about an extremely rare cask of whisky set to fetch a million pounds at auction, he hatches an audacious scheme to steal just enough of this liquid gold to finance his escape plans. Mustering his fellow young offenders, he heads for the picture-postcard Scottish Highlands to stage one of the most bizarre and amateurish heists in cinema history.

A Scottish lawyer turned screenwriter, Paul Laverty is now Loach's most prolific collaborator, notching up 10 shared credits to date. Like most of their previous films, *The Angels' Share* offers a rare big-screen platform to working-class voices from the impoverished fringes of Scotland's biggest city. But unlike most of the duo's past work together, the prevailing tone here is upbeat and comic, with the generosity of spirit and softening of political dogma that has begun to shape Loach's autumnal output, most notably his 2009 soccer-themed fantasy *Looking for Eric*.

Laverty acknowledges this shift himself, describing *The Angels' Share* as a "little fable" with a dash of magical realism. To old-school fans of Loach's polemical social dramas, this could be seen as some kind of sell-out. But others believe he makes more honest and humane films when he relaxes his schematic leftism a little.

Sticking to his time-tested technique, Loach shoots *The Angels' Share* on 35mm film in an unobtrusively realist manner that sometimes blurs into verite-style documentary. As usual, the script was shot in sequence, with actors drip-fed their lines to maintain emotional spontaneity. Once again, the ensemble cast is made up largely of nonprofessionals, some with offscreen lives that mirror their characters. In his first film role, the wiry and intense Brannigan makes a solid effort as Robbie. As the whisky expert Rory McAllister, the delightfully eccentric Charlie McLean is a joy to watch. Both essentially are playing themselves.

Loach has been in the movie game long enough now to become his own genre, spawning numerous filmmaking acolytes including Shane Meadows, Lynne Ramsay, Andrea Arnold and Paddy Considine. But with *The Angels' Share*, he looks a little beyond his own rulebook, most obviously invoking Alexander Mackendrick's classic 1949 Ealing Studios comedy, *Whisky Galore!* There also are clear parallels with the Glaswegian director Bill Forsyth and his whimsical snapshots of wily Scottish youth, notably *That Sinking Feeling* and *Gregory's Girl*. Plus maybe a wee dram of Alexander Payne's *Sideways* too.

Laverty and Loach sometimes are criticized for their simplistic political sloganeering, but they can be equally heavy-handed in their comedy. Much of the humor in *The Angels' Share* relies on labored slapstick and boorish exaggeration, from jokes about vomit and flatulence to tired cliches about Scotsmen wearing no underwear beneath their kilts. The character of Albert in particular is repeatedly mocked as an ignorant clown who is too stupid to recognize either Edinburgh Castle or *The Mona Lisa*. This is an oddly mean-spirited caricature from such emphatically socialist filmmakers.

The story's tonal shifts are jarringly uneven in places, zigzagging from violent urban thriller to serious social drama to cheery comic caper. The final tying up of loose ends also feels implausibly neat and sweet, like the caramel coloring routinely added to whiskies that most connoisseurs deplore. These victimized characters might deserve their happy ending, but Loach and Laverty have arguably not quite earned theirs.

All the same, a few clumsy touches do not seriously diminish the charm of a film that ultimately is a heart-warming celebration of kindness, friendship and forgiveness. Like a fine whisky, the angry old man of British social realism seems to be mellowing with age. It suits him.

AFI FEST
Originally reviewed at the Cannes Film Festival
Venue *London press screening, May 8*
Production Companies
Entertainment One,Sixteen Films, Why Not Productions, Wild Bunch
Cast *Paul Brannigan, John Henshaw, Roger Allam, Gary Maitland, Jasmin Riggins, Siobhan Reilly, William Ruane*
Director *Ken Loach*
Producer *Rebecca O'Brien*
Screenplay *Paul Laverty*

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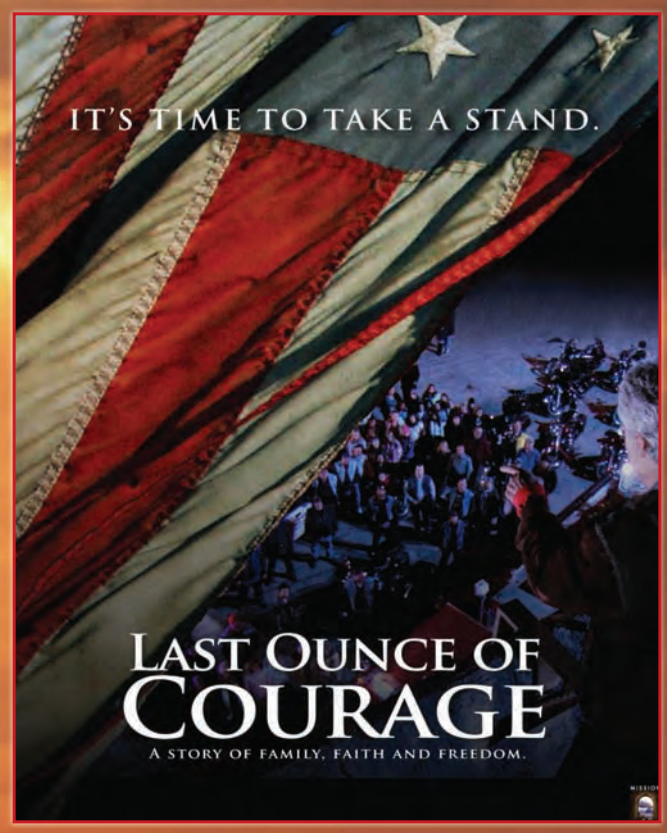

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Parallels are easy to come by as Italian prison inmates stage Macbeth.

Caesar Must Die

Moving away from the literary costume dramas that have been their principal terrain for many years, the Taviani brothers explore a fascinating encounter between theater and reality *By David Rooney*

IT SEEMS DOUBTFUL THAT the eternally genteel veteran Italian filmmaking team of Paolo and Vittorio Taviani were fans of HBO's *Oz*. But in that show's final-season climax, a prison production of Shakespeare's *Macbeth* rippled with echoes of the power plays within the maximum-security facility's walls. In *Caesar Must Die*, the chosen text is *Julius Caesar*, and the theatrical experiment in Rome's Rebibbia Prison, unlike in *Oz*, yields catharsis for the inmates, not chaos.

Leaving aside the constipated costume dramas and literary adaptations that have long been their fusty domain, the Taviani brothers return closer here to the docu-drama hybrid territory of their 1977 international breakthrough, *Padre Padrone*. This is a looser, grittier film than their work of late, and while it's more successful in the sequences of bold theatricality than in the faux-cinema verite of the surrounding scenes, the mix is nonetheless an interesting one.

By far the best part of the film is the audition process, during which inmates are asked to supply personal data — name, date and place of birth, pre-incarceration residence — the first time in an emotionally distraught state and then again in defiant anger. Subtitles reveal their convictions (ranging from drug trafficking to mafia affiliations) and the length of their sentences while they fire up, seemingly at the flick of a switch, into fiercely committed histrionics.

I'm by no means the first to observe that there's a born performer in most Italians, whose florid language and fondness for gesticulation are rich in inherent theatricality. That's especially true of these hard-nut cases, whose flair for the dramatic means they have no trouble getting in touch with their inner Anna Magnani. That generates compelling fireworks when they are grappling with Shakespeare's words — in a simplified contemporary adaptation — but it's a limitation in the staged fly-on-the-wall moments of solitude or intimate conversation. These guys can't turn it off, and their patent awareness of the camera means the film doesn't quite convey the layers of troubled humanity that it perhaps could.

But to be fair, the Tavianis don't try to pass off that aspect of the experiment as absolute verisimilitude. If anything, they heighten the artificiality by shooting the six-month preparation period for the production in brooding black and white and employing Giuliano Taviani and Carmelo Travia's score to high-drama effect.

Theater director Fabio Cavalli encourages the men to perform in their native dialects — Roman, Neapolitan, Calabrian, Apulian, etc. — and with minimal coaxing, he pushes them to seek out common ground between the drama and their own experiences.

Given that the play deals with the corrupting influence of power and ambition, those parallels are not hard to come by. All the cast seem to respond to its themes — life and death, rivalry and hate, collusion and treachery, loyalty and betrayal, the nature of crime and the codes of honor that shape the world of men. Occasionally, those connections feel forced in the Tavianis' scripted elaboration, but there are enough powerfully raw moments to keep it gripping.

The title character is played with amusing swagger and a roughneck Roman accent by burly Giovanni Arcuri, who is quite persuasive as a Caesar with delusions of immortality, heedless to the encroaching threat. The real heavy lifting, however, is done by Salvatore Striano as an impassioned Brutus. Striano was pardoned in 2006 and has been working as an actor since his release, returning to Rebibbia to participate in this production. But even if his casting is something of a cheat, his history with the facility makes it legitimate.

Being an all-male cast, the roles of Calpurnia and Portia have been nixed. But Cosimo Rega is commanding as Cassius, and Antonio Frasca as Mark Antony gets to deliver a striking version of the famed "Friends, Romans, Countrymen" funeral oration, rehearsed in an austere courtyard. Frasca stands alone in front of Caesar's corpse, with the assembled mob hidden behind the surrounding walls and glimpsed only through covered windows, yet no less inflamed in their rebellion against the conspirators.

While the excerpts from the much-applauded public performance in a traditional auditorium are dynamic (switching back to color), it's in rehearsals in such incongruous spaces as prison cells and corridors that the scenes from Shakespeare acquire new resonance.

A tendency toward overwritten dialogue outside the context of the play detracts mildly from the overall effectiveness. For example, returning to confinement after the performance, 20-year inmate Rega grandly declaims, "Since I have known art, this cell has become a prison." Footage of the principal cast being silently shut back into their cells expresses the same idea more eloquently. And the repetition of Brutus' suicide scene at the beginning and end of the film contributes to it feeling a little stretched, even at a brief 76 minutes. But, flaws notwithstanding, this is a stimulating marriage between theater and harsh reality.

Cast *Salvatore Striano, Cosimo Rega, Giovanni Arcuri, Antonio Frasca, Juan Dario Bonetti, Vittorio Parrella, Rosario Majorana, Vincenzo Gallo, Francesco De Masi, Gennaro Solito, Francesco Carusone, Fabio Rizzuto*
Directors *Paolo and Vittorio Taviani*
Production companies *Kaos Cinematografica, Stemal Entertainment, Le Talee, La Ribalta, Centro Studi Enrico Maria Salerno*

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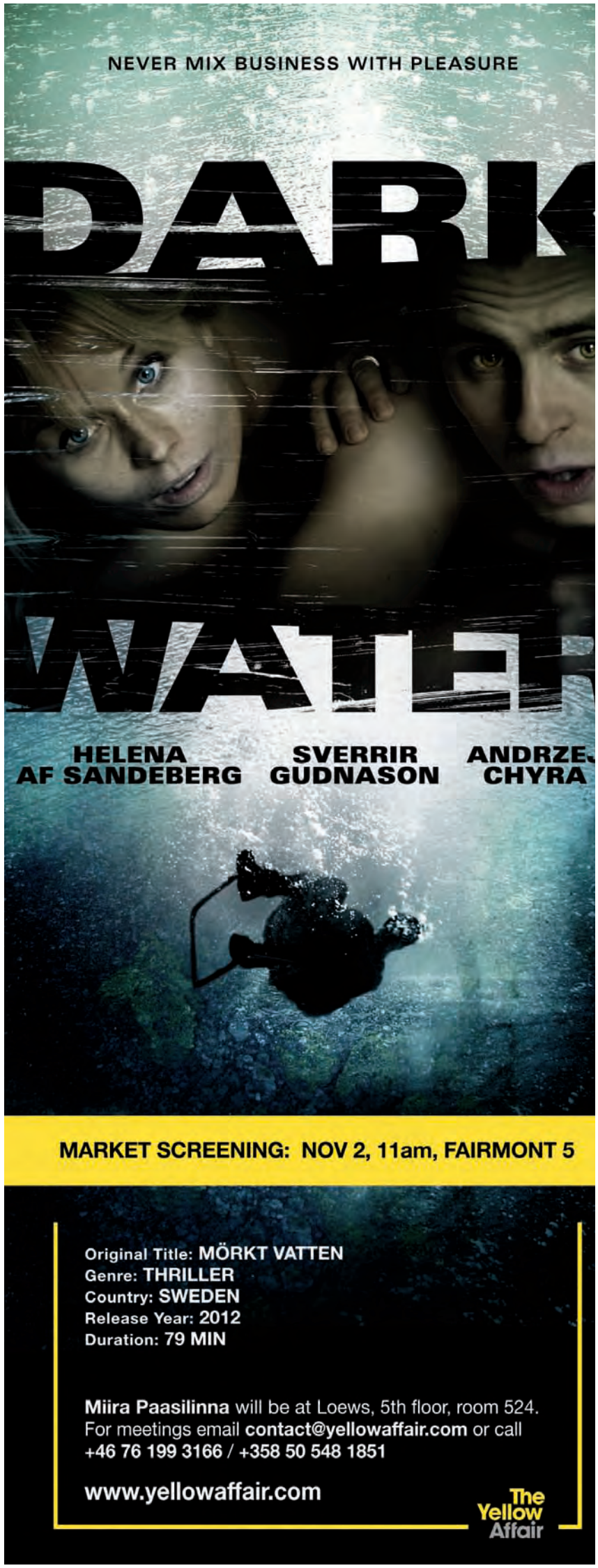

Kretschmann takes a bite out of a crimefighter in Argento's kitschy vampire rehash.

Dracula 3D

Utterly lacking in imagination or suspense, this inane effort is strictly for hardcore Argento cultists *By David Rooney*

YOU'VE GOT TO LOVE ITALY. The first of many unintentional laughs in Dario Argento's *Dracula 3D* comes during the opening credits of this seriously intended but risible gothic trash, when a tag that indicates partial government funding identifies it as a "film of national cultural interest." Really?

Vampire entertainments have taken countless divergent paths in recent years, so perhaps it makes sense to go back to the granddaddy of them all, with a fresh take on the Bram Stoker model, shot in stereoscopic 3D and making use of new-generation digital effects. But this dismally kitsch rehash adds little to the canon aside from such outre touches as having Drac shapeshift into a swarm of flies or a giant grasshopper in one howler of a scene.

Instead, there's Thomas Kretschmann, looking sleepy and embarrassed as the undead Count Dracula, who only seems engaged when he's mutilating a bunch of troublesome village officials. (Neither gore nor sexual titillation is in short supply.) "I am nothing but an out-of-tune chord in the divine symphony," he groans in one of the rare attempts to breathe some grandiose dimension into the character in the lumbering script by Argento and three other hands.

German actor Kretschmann heads an old-school Europudding cast — an orgy of different acting styles, poorly post-synched into stiff English. As Lucy, the director's daughter Asia Argento is at her most self-conscious, pouting and disrobing on cue before being reborn as a vamp and then chargrilled in a craptastic CGI fire.

As Lucy's friends, lured to Transylvania so dead-ringer Mina can take the place of the Count's mourned wife, Unax Ugalde and Marta Gastini are pure wood. Rutger Hauer's Van Helsing crushes garlic cloves and sharpens wooden stakes with the concentration of someone who just wants to grab the check and go. There's fierce competition among Dracula's minions for bad-acting honors. But Miriam Giovanelli, who appears to be channeling '70s soft-core porn as frisky Tania, and Giovanni Franzoni as fawning Renfield share the runner-up prize behind Franco Ravera as the town priest. ("He is evil! EEEVILLLLL!!!")

So-so digital effects mix with low-tech makeup work, and beyond the occasional swooping owl, severed head or bloody impalement, the 3D serves mainly to make the whole sad, cadaverous enterprise more ludicrous.

Production companies
Multimedia Films Production, Enrique Cerezo, Les Films de l'Astre
Cast *Thomas Kretschmann, Asia Argento, Marta Gastini, Rutger Hauer, Unax Ugalde, Miriam Giovanelli, Mariacristina Heller, Giovanni Franzoni, Augusto Zucchi, Francesco Rossini, Giuseppe Lo Console, Christian Burruano, Franco Ravera, Riccardo Cicogna*
Director *Dario Argento*
Sales *FilmExport Group*

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REVIEWS

The fictional movie about the semi-criminals fringes of Bombay's 1980s film biz began as a documentary.

Miss Lovely

Ashim Ahluwalia's stylized drama follows two brothers working in the grubby, low-rent, semi-criminal fringes of the Bombay film business *By Stephen Dalton*

A PAIR OF BOMBAY MOVIE-BUSINESS SLUMDOGS DREAM OF becoming millionaires in this unusual Hindi-language art house thriller, which debuted in the Un Certain Regard sidebar at Cannes. Shot by former documentary maker Ashim Ahluwalia, *Miss Lovely* actually started life as a nonfiction project before evolving into a more artful kind of heavily stylized drama. Co-financed with international money, it has the potential to play beyond festivals, though its lethargic mood and elusive story will limit it to small niche audiences.

The action takes place in the late 1980s on the grubby, low-rent, semi-criminal fringes of the Bombay film business. Brothers Sonu (Nawazuddin Sidiqui,) and Vicky (Anil George) scrape a semi-legal living churning out trashy thrillers that combine pulpy horror with lurid soft porn. These artfully faked clips provide the film's most immediate surface pleasures, mini-masterpieces of cheap special effects and cheesy music that echo the scratchy retro aesthetic of Quentin Tarantino's flawed but colorful *Grindhouse* project.

But Ahluwalia clearly has more serious cinematic intentions here than knowing pastiche, instead luring us into a murky backstage story about a high-risk deal that the brothers strike with serious gangsters, garnished with a side order of sexual exploitation and police corruption. A fraternal feud also develops after Sonu falls for an enigmatic beauty, Pinky (Niharika Singh). The already sleazy plot darkens midway through with the sordid murder of a former soft-porn actress, underlining the toxic misogyny of the main characters. A hellish jail sequence, shock revelations and a grisly final showdown comprise the uneven final act.

On paper, the plot of *Miss Lovely* sounds like a vibrant behind-the-scenes retro-thriller in the Scorsese, De Palma or Paul Thomas Anderson tradition. But the finished article is a very different animal, chiefly because Ahluwalia chooses to tell a potentially lurid story in such a listless and elliptical manner. Dialogue is very spare, with long scenes drifting along wordlessly and aimlessly. The performance are competent but ill-served by sketchy and cryptic characterisation. A queasy ambient score of industrial drones, clanks and rumbles seeps into every frame, amplifying the mood of creeping unease.

Partly driven by his concerns that Bollywood-dominated India is the "laughingstock" of global cinema, Ahluwalia has striven for a very self-consciously arty aesthetic here, more Gus Van Sant than Michael Mann. This is a commendably bold way to approach material that otherwise might have drifted into routine lowlife crime-thriller territory, but it also drains a rich story of narrative momentum and emotional punch. *Miss Lovely* sets out to prove that Indian cinema can be as rambling, pretentious and frustratingly opaque as a European art movie. It succeeds rather too well.

Originally reviewed at the Cannes Film Festival
Production company *Future East*
Cast *Nawazuddin Sidiqui, Niharika Singh, Anil George*
Director *Ashim Ahluwalia*
Writers *Ashim Ahluwalia, Uttam Sirur*
Producers *Pinaki Chatterjee, Shumona Goel, Sanjay Shah*

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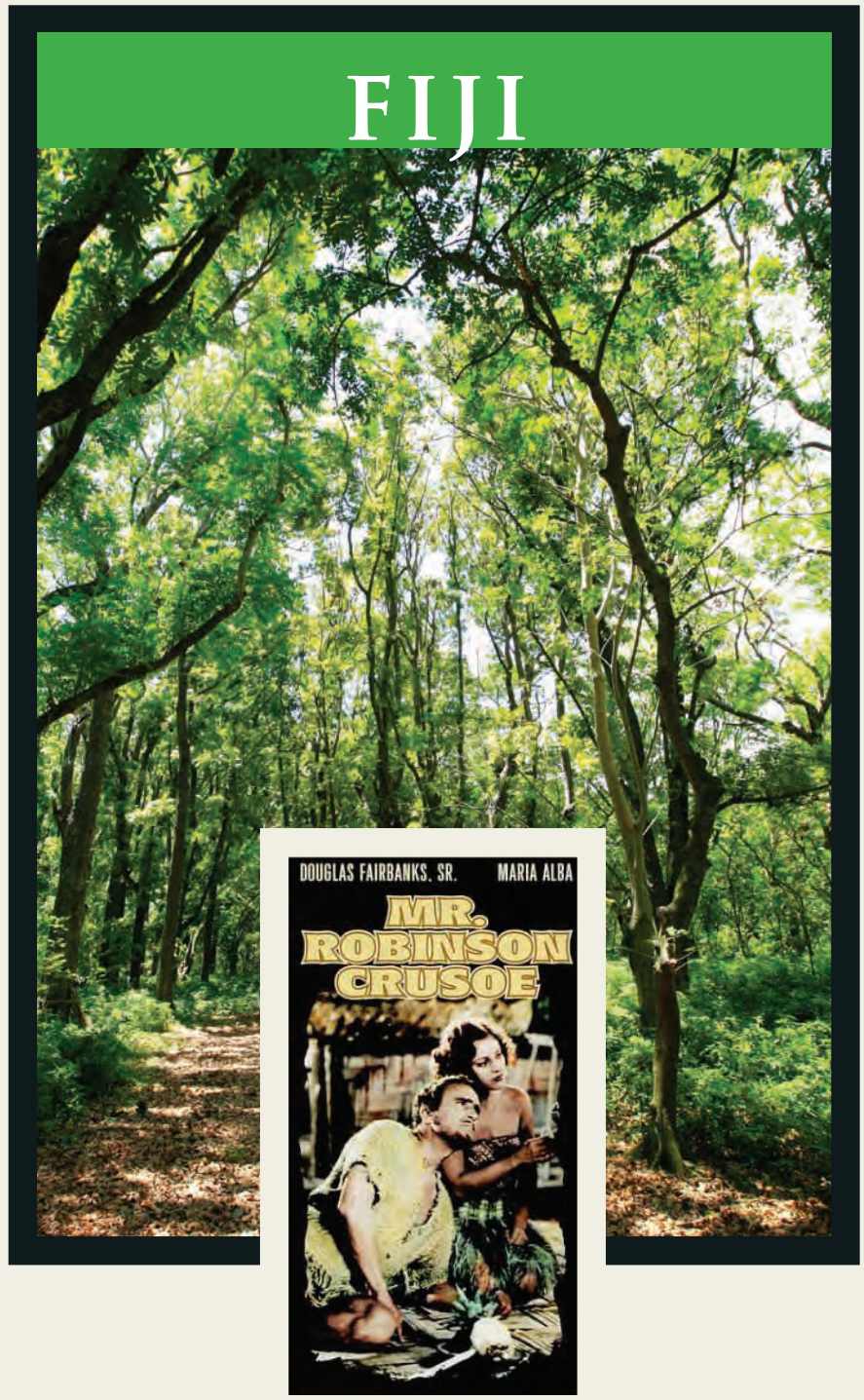

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McGregor, Watts and family will have their vacation — and lives — radically altered in the morning.

AFI REVIEW

The Impossible

Based on the 2004 Indian Ocean tsunami, the tremendously realistic disaster movie features edge-of-seat performances and an intense emotional payoff *By Deborah Young*

INTENSELY CONCENTRATED like its title, *The Impossible* is one of the most emotionally realistic disaster movies in recent memory — and certainly one of the most frightening in its epic re-creation of the catastrophic 2004 Indian Ocean tsunami.

As the opening titles stress, it is based on a true story incredible in itself and dramatized with the utmost emotional realism by Spanish director Juan Antonio Bayona. The fact that the real family of five vacationers who survived the disaster were Spaniards perhaps explains why this lavish production comes from Madrid's Apaches Entertainment. Edge-of-seat performances by Naomi Watts and Ewan McGregor are fully supported by three child actors who give the story its extraordinary realism and visceral impact that left Toronto audiences alternately clutching their seats and dabbing at damp eyes. It began rolling out in Europe in October and will hit the U.S. at Christmastime through Summit.

This accomplished work is only Bayona's second film, and like his thriller debut *The Orphanage* — a ghost story that sold internationally — it manages to blend the horrific with the real world as seen through the eyes of children, inevitably suggesting a comparison to Steven Spielberg, though without the magic. Sergio C. Sanchez's screenplay simply has no time for fanciful moments or side-stories in its straight-arrow account of the terrible disaster. That unwavering sense of purpose, which is dramatically the reuniting of a scattered family, is the film's great strength, and it keeps viewers tensely engrossed through the entire first hour.

Bayona takes control from his first shot of an airplane roaring past the camera on its flight over the ocean. Aboard it are the handsome young British couple Maria Bennet (Watts) and her husband Henry (McGregor) with their three young sons. Their closeness is quickly established during their first laughing, playful days in a paradise resort in Khao Lak, Thailand. They are in the pool area, Maria with their eldest son Lucas (Tom Holland) and Henry playing ball with the younger sons Simon (Oaklee Pendergast) and Thomas (Samuel Joslin), when a low, forbidding rumble makes them turn toward the ocean.

There is no mystery about what is to come, but Bayona and his bold cinematographer Oscar Faura give it maximum shock value anyway. The wave is re-created not as a towering CGI water wall but rather as tourists in the resort see it coming: a dark brown mass knocking down row after row of thick palm trees, like soldiers falling before an unstoppable force. It sweeps over the vacationers before they can protect themselves, hurling cars and buildings before it. Everything disappears under its power, and the nightmare continues for 10 harrowing minutes of sustained tension. Maria is knocked through a glass wall but emerges in the middle of the swirling debris. Crying and screaming for her son, she miraculously spots him far away, the only human being in a desert of moving water. In utter terror, they attempt to reach each other, constantly pulled apart by the rushing water full of deadly obstacles.

This grim scene is shot without a moment's respite, leaving the audience almost as anxious and drained as the characters onscreen. Nor is there a breather when the worst seems over, because only when they emerge from the water is the seriousness of Maria's injuries apparent. Her face is cut up, and the skin has been all but stripped from one of her legs. A doctor by training, she bravely ties a makeshift tourniquet around her thigh, but the excruciating pain never leaves Watts' face as they forge their way to a hospital with the help of some locals.

Some time later, Henry is alive and screaming their names at the resort, reduced to broken wall and caved-in roofs. Miraculously again, the two small boys are with him. He puts them on a truck bound for safer ground and stays behind to continue his desperate search.

The story now shifts gears to the family's anxious attempt to find one another, not knowing whether the others are still alive. Although not as dramatic as the film's first part, the suspense is kept high through the children, each of whom is called on to perform acts of adult heroism. Young Holland in particular is astonishingly good as the terrified but courageous Lucas. Forced into the role of his mother's protector, he guards her bedside fiercely in the chaos and horror of the crowded hospital, where she sinks in and out of consciousness with the threat of losing her leg, and possibly her life. Touchingly, he helps people search for their loved ones, allowing the theme of empathy for other human beings emerges far more naturally than in most Hollywood scripts.

Watts packs a huge charge of emotion as the battered, ever-weakening Maria whose tears of pain and fear never appear fake or idealized. McGregor, cut and streaked with excessive blood he seems too distraught to wash away, keeps the tension razor-sharp as he pursues his family in a vast, shattered landscape.

High-quality tech work blends seamlessly to create some unforgettable visual imagery greatly enhanced for the powerful use of sounds. Fernando Velazquez's score is not afraid to step in operatically to push the emotions even farther but at times feels unnecessarily manipulative when everything onscreen is already at a fever pitch.

AFI FEST
Originally reviewed at the Toronto International Film Festival
Production *Apaches Entertainment production in association with Telecinco Cinema, La Trini, Canal Plus*
Cast *Naomi Watts, Ewan McGregor, Tom Holland, Samuel Joslin, Oaklee Pendergast, Marta Etura, Sonke Mohring, Geraldine Chaplin*
Director *Juan Antonio Bayona*

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AFI REVIEW

Emmanuel Riva stars as woman dealing with the aftermath of a stroke.

Amour

Consummate acting helps ease a painful watch, as Michael Haneke describes the ultimate test of love in a profoundly honest look at the inevitability of death *By Deborah Young*

MAGNIFICENT IN ITS simplicity and its relentless honesty about old age, illness and dying, Michael Haneke's Amour is a deliberately torturous watch, one that is going to weed the master's fan club of the lightweights who went along for the ride with the morbid mental puzzle-solving of Hidden and Palme d'Or winner *The White Ribbon*.

No riddles to figure out here in a script that is utterly linear and unfrilly, but at the same time executed with such clarity that there is never a false step or superfluous scene. Career-high performances from Jean-Louis Trintignant and Emmanuelle Riva as a genteel Parisian couple in their eighties illuminate the difficult, oft-treated subject matter, but however upscale the trappings it's hard to imagine this downbeat study can reach the same audiences as Haneke's recent work.

Accessibility is clearly not the issue, as everything is laid out in plain sight from the bang-on opening scene: the fire brigade breaks down the door of a spacious Paris apartment to find a long-dead old woman lying in bed, her head surrounded by flowers. The rest of the film is a claustrophobic flashback leading up to this moment.

Switch to a classical music concert in which only the audience is seen from the stage in a single elegant, long-held shot. Among them are Anne (Riva) and Georges Laurent (Trintignant), two music aesthetes long into retirement. He hobbles a bit but they seem to be a cheerful, alert and loving pair who treat each other with enormous civility. Coming home that night, he makes an offhand comment about how pretty she looks that expresses all the tenderness of a life-long relationship.

Then Anne has her first stroke, a mild affair mistreated with an operation (evidently at Georges' insistence) that leaves her half-paralyzed and in a wheelchair. And so begins their terrible ordeal, whose outcome is already known.

Moment by moment, the actors delicately describe Anne's descent into physical and eventually mental debilitation, while Haneke focuses with physician-like steadiness on the test it puts on Georges' love for his wife. When he steps out of the apartment to attend a funeral, she tries to jump out the window. She feels humiliated by her condition and hates to be seen, but she can't refuse the agitated visits of their daughter Eva (Isabelle Huppert, star of Haneke's *The Piano Teacher*, another uncompromising exploration of love.) Huppert negotiates a persuasive middle road, alternating hysteria and a conventional, teary reaction to Mom's plight with a little chat about investments.

All this serves as a stark contrast with her father's measured words and behaviour as he tries to keep up Anne's spirits and preserve her personal dignity. Looking back, the two remember emotional moments from the past, but not the events themselves. After Anne has a second stroke, Georges bows to the need for part-time nurses. The degenerating nature of her illness is very painful to watch, as she gradually loses the power of speech and seems to return to a state of early childhood, inarticulately crying out her pain.

If Georges and Anne find no emotional support from family, there is not the slightest vestige of religious comfort in the household. Society is simple absent, and even the funeral he attends is a ludicrous flop – he describes how everyone giggles at the slowness of the urn being mechanically lowered into the grave. Thus the great dignity of the film's wrenching final scenes soar high above any kind of moral or ethical debate, which other films have dealt with extensively, and beyond the questions of evil and responsibility that Haneke himself raises elsewhere. This lack of familiar handholds will make the film steep climbing for many viewers, putting them face to face with the nature of love in its most unromantic and weighty moments.

Trintignant and Riva are consummate veterans of French cinema but put aside their baggage of famous films from his *And God... Created Woman* to her *Hiroshima Mon Amour* to approach these roles with concentrated freshness, making each moment a deep plunge into a heroic side of themselves. In a special cameo, young classical pianist Alexandre Tharaud (who performs Schubert, Beethoven and other music in the film) appears as Anne's brilliant pupil, who has become a world-famous recording artist.

With practically all the action taking place in the Laurents' apartment, production designer Jean-Vincent Puzos positions them in a falsely safe world of refinement filled with tapestries and bookshelves, Persian carpets and a grand piano. Darius Khondji's rich, warm cinematography echoes the cocoon feeling of a world that time catches up with, just as a stray pigeon wanders behind locked doors from time to time.

AFI FEST
Originally reviewed at the Cannes Film Festival
Production companies *Les Films du Losange, X Filme Creative Pool, Wega Film*
Cast *Jean-Louis Trintignant, Emmanuelle Riva, Isabelle Huppert, Alexandre Tharaud, William Shimell*
Director *Michael Haneke*

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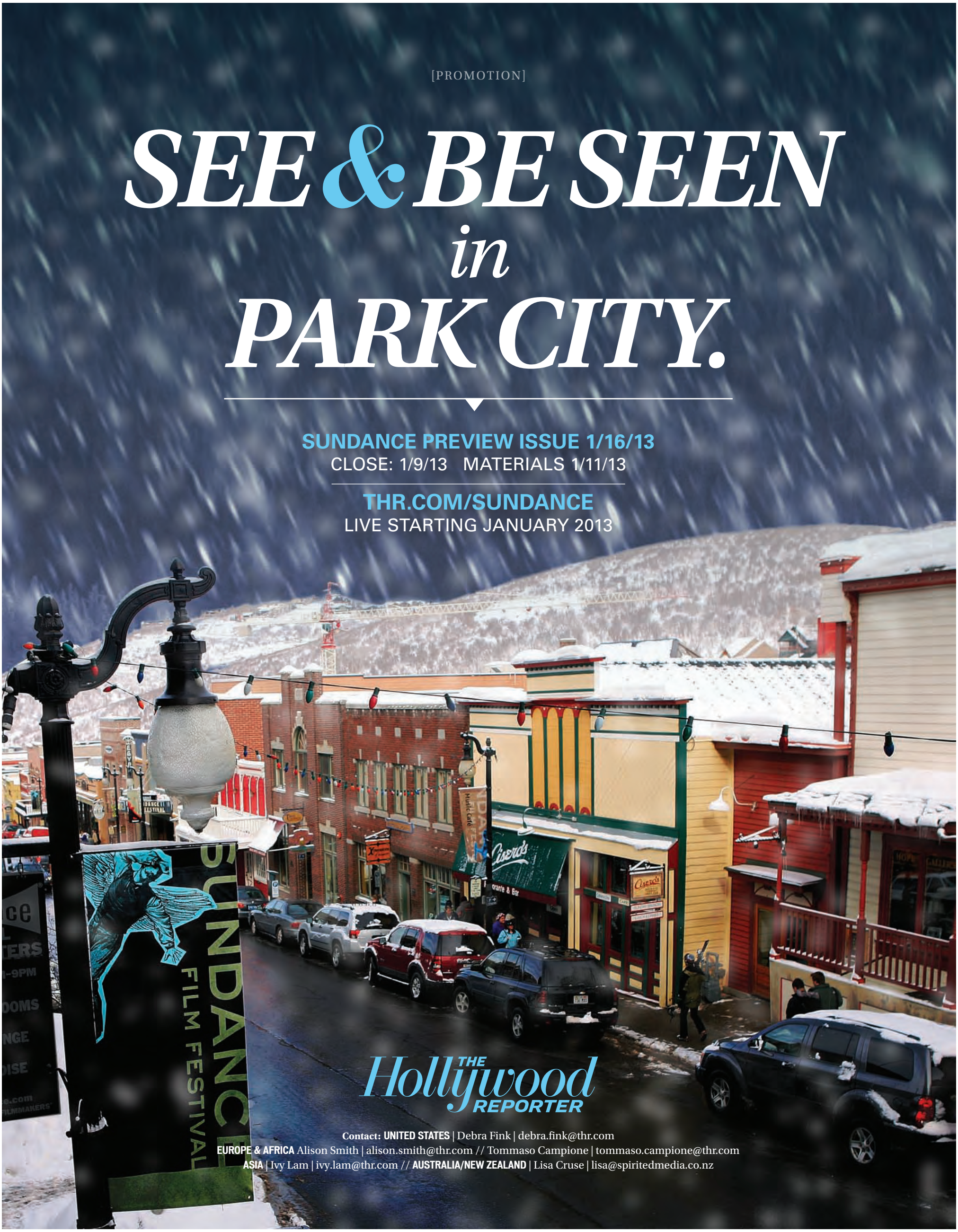

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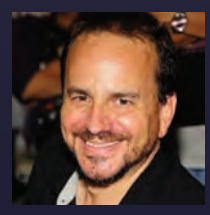

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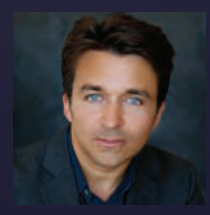

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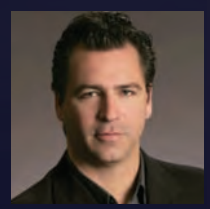
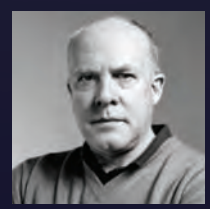
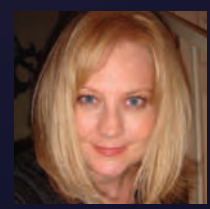


Bruce Eisen
Dish Network



Cassian Elwes
Independent Producer / Agent

Amy Friedlander Hoffman
Priority Digital Media



Ann Glenn
Sony Pictures Interactive

Todd Green
Tribeca Film

Dana Harris
Indiewire

Paul Hertzberg
CineTel Films

Lloyd Kaufman
Troma Entertainment

Rich Klubeck
United Talent Agency

Charlotte Mickie
Entertainment One

Bahman Naraghi
Independent Producer

Stephanie Palmer
Good in a Room

Mark Pogachefsky
MPRM Communications

Nigel Sinclair
Exclusive Media

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Roman Polanski: Odd Man Out

This useful summary of events offers little that hasn't already been examined thoroughly by the world press *By John DeFore*

The doc chronicles Polanski's life after his arrest in Switzerland in 2009.

A NECESSARY FOLLOW UP to her 2008 *Roman Polanski: Wanted and Desired* that could hardly be expected to pack the punch of that doc, Marina Zenovich's *Roman Polanski: Odd Man Out* offers a summation of the auteur's recent legal travails but not a great deal more. Those with a strong interest in the controversy or the director will want to see it, but it contains nothing provocative enough to attract casual observers.

Zenovich provides her own narration, since one of the picture's themes is the role her earlier work played in the 2009 arrest of Polanski in Switzerland. It's ironic that a film meant to expose prosecutorial wrongdoing should goad L.A.'s district attorney into reviving the decades-old statutory rape case, but that appears to have happened; Zenovich's sympathetic depiction of Polanski here surely arises partly from a sense of guilt.

In between its point-by-point account of Polanski's arrest and the ensuing months of wrangling in California courtrooms and via international diplomacy (the main issue being whether he had to be personally present in order to plead for his case to be dismissed), the film spends a good deal of time with both Samantha Geimer, the victim in the 1977 offense, and Geimer's mother Susan Gailey. Though the latter vividly recalls the shock of realizing she had trusted the wrong man with her 13 year-old daughter, both now wish the case could be put to rest. Geimer herself expresses frustration that so many find her choice to forgive him insufficient.

Intrigued by the fact that Swiss officials, not Americans, initiated the arrest, and did so after having let him come and go for decades, Zenovich looks for reasons the famously neutral government might have stepped in. She finds one in the tangle over UBS, the Swiss bank being antagonized by the U.S. over tax evasion charges. Though the timing makes sense -- that the country, already wounded by the financial crisis, might try to distract attention from banking by proffering a famous fugitive — Zenovich never gets an insider to say as much, an admission that might have echoed the dramatic revelations in her first film.

Unsurprisingly, Los Angeles prosecutors also refuse to participate in the film (assuming they were asked) — as does former D.A. David Wells, who provided some of the most damning evidence in *Wanted and Desired* only to make shocking retractions when the doc attracted attention. Getting Wells in the hot seat would have been a coup for the film, but he — like the filmmaker whose misdeeds started all this — has chosen to let the story play out without his help.

Originally reviewed at the Cannes Film Festival
Director *Marina Zenovich z*
Sales *Films Distributio*n

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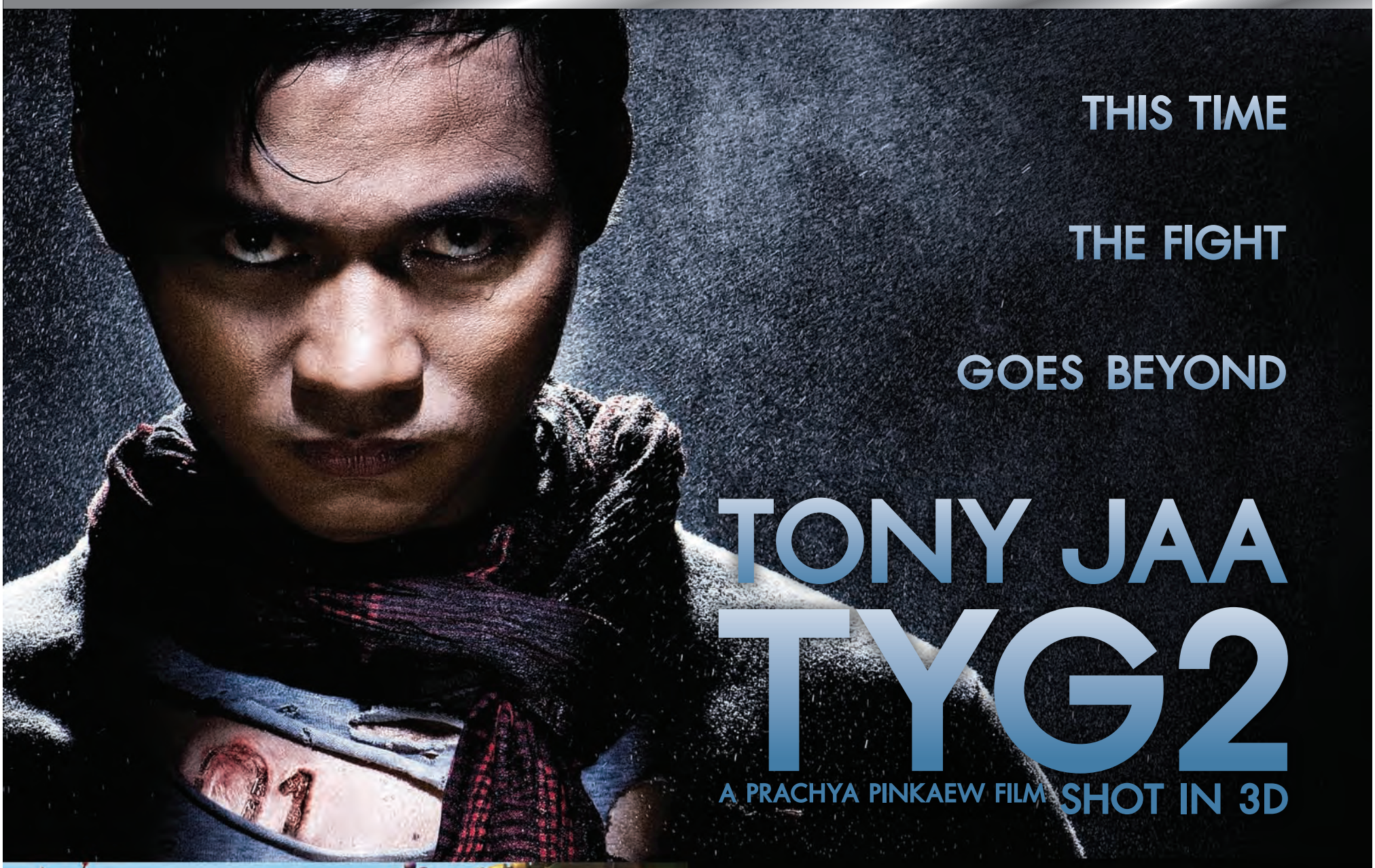

International premiere
(English dubbed version)
Today, 11AM, Laemmle Monica1
2Nov, 3PM, Laemmle Monica3

World premiere
(International version)
Today, 9AM, AMC Santa Monica2

World Sales: Sahamongkolfilm International 388 S.P. Tower 9B FL. Phaholyothin Rd, Phayathai Bangkok 10400 Thailand
Tel: (662)2730930-9 Ext 123,124 Fax:(662)2710620 Email: intl-info@sahamongkolfilm.com

Booth at AFM: Loews Hotel Booth 428/429 tel number +1-310-260-4608, +1-310-260-4609
Contact Person: Mr.Gilbert Lim +310-630-9988,+668-1822-6652, Mr. Pitaya +310-873-8311, +66-816365226

Sahamongkol D2 110112.indd 1 10/26/12 5:49 PM

Pieta

Viewers will keep their eyes closed for most of South Korean master Kim Ki- duk's violent but ultimately moving film *By Deborah Young*

Cho and Lee find themselves in a very twisted relationship.

PULLING OUT OF HIS creative tailspin that stretched from *Arirang* through last year's self-produced *Amen*, Korean festival favorite Kim Ki-duk is back in fighting form in *Pieta*, an intense and, for the first hour, sickeningly violent film that unexpectedly segues into a moving psychological study. Though the appreciable ending will be what festival juries remember when the prizes are being handed out — and female lead Cho Min-soo is bound to be a contender for acting honors — it's not an exaggeration to say there's not a single pleasant moment in the film's first half, and most Western audiences are going to find this very tough going.

Still, the boldness of the way the writer-director-editor twists Asian horror conventions to his own purposes gives a sort of retrospective justification to the vision of extreme human ugliness and degradation that opens the film.

Blank-faced young Kang-do (Lee Jung-jin) is the collector for a loan shark; his method is to make his victims sign an insurance policy that guarantees them money should they become disabled at work. When they don't make their payments, Kang-do chops off their hands or crushes them in machines, or throws them off empty buildings to cripple them and collect the insurance money. Though the worst takes place offscreen, the mutilation scenes have a realism that makes them almost impossible to watch.

The initial impression is that Kang-do is an inhumanly violent piece of work. First seen in bed pleasuring himself in animal fashion, his cruelty toward the terrified workmen he visits knows no bounds. Rather boldly, Kim simultaneously spoofs his evil qualities by exaggerating them, like the his habit of throwing a huge knife at the drawing of a naked woman or leaving bloody animal entrails smeared over the bathroom floor.

Feeling real and unreal at the same time, the story rolls on at a machine-like rhythm. Kang-do, who has never known tenderness in his life, falls under his mother's spell and she becomes the most important thing in the world for him. Cracks appear in his cruelty and he even shows a playful, childish side. When the big twist finally comes, this bleak downer of a film suddenly turns to poetry. Not the joyful lyricism of Spring, *Summer, Fall, Winter ... and Spring*, but a painful, melancholic ode to the human condition, clinched by a mournful final song.

Originally reviewed at the Venice Film Festival
Cast: *Cho Min-soo, Lee Jung-jin*
Writer-director: *Kim Ki-duk*

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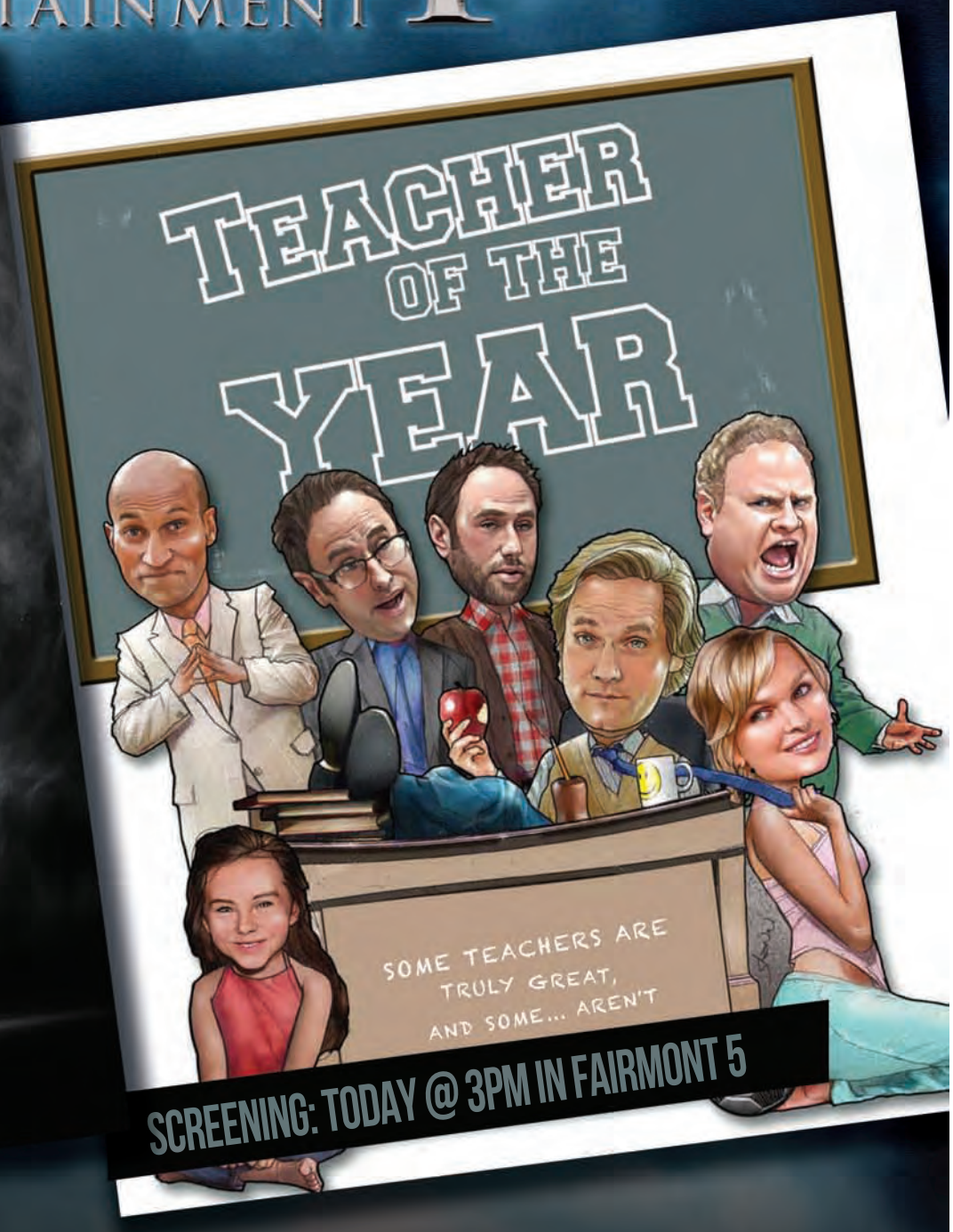

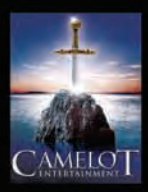

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MARKET SCREENING GUIDE

Saoirse Ronan stars in director Neil Jordan's vampire drama *Byzantium*.

TODAY

8:30 ***Tenchi Meisatsu*** (Original Japanese Title) Shochiku Co., Ltd, Amc 7; ***The Thieves*** Showbox / Mediaplex, Inc., Amc 4

8:45 ***Great Expectations*** Hanway Films, Criterion 2; ***Guardians*** Action Concept Gmbh, Laemmle 2; ***Ill Manors*** Bankside Films, Fairmont 4; ***Jan Dara*** Sahamongkolfilm International Co. Ltd., Amc 2; ***The Grand Heist*** Finecut Co. Ltd., Laemmle 3

9:00 ***Escape*** Trustnordisk, Broadway 2; ***Forgotten*** Beta Cinema, Criterion 5; ***Frances Ha*** Celluloid Dreams / Nightmares, Criterion 3; ***Get Lucky*** Cinema Management Group Llc, Ocean Scr 1; ***Hannah Arendt*** The Match Factory, Laemmle 1; ***Heaven's Door*** Lightning Entertainment, Fairmont 5; ***Ikllr*** Kaleidoscope Film Distribution Ltd, Fairmont 3; ***Inbred*** Darclight Films, Merigot 1; ***Inch'allah*** Entertainment One Films Intern ational, Laemmle 4; ***Intersection*** Europacorp, Amc 5; ***Mission To Lars*** Av Pictures Limited, Broadway 3; ***Paulette*** Gaumont, Criterion 6; ***The Clockwork Girl*** Green Films, Inc., Amc 6; ***The Crossing*** Tf1 International, Criterion 1; ***The Four*** Easternlight Films, Criterion 4; ***The Snow Queen*** Wizart Animation, Amc 1; ***Victor And The Secret Of Crocodile Mansion*** Sola Media Gmbh, Fairmont 1; ***White Tiger*** Roskino, Fairmont 2

11:00 ***Yak*** (Sahamongkolfilm Private Screening) Sahamongkolfilm International Co. Ltd., Laemmle 1; ***100 Bloody Acres*** The Works International, Laemmle 2; ***Berlin Job*** Arclight Films, Criterion 6; ***Deer Crossing*** Osiris Entertainment, Fairmont 3; ***Dracula 3D*** Filmexport Group, Amc 4; ***Drift*** Tf1 International, Criterion 1; ***Fin (The End)*** Film Factory Entertainment, Broadway 2; ***Grassroots*** Intandem Films, Fairmont 1; ***Greetings From Tim Buckley*** Celluloid Dreams / Nightmares, Broadway 3; ***Home Again*** Entertainment One Films International, Criterion 4; ***Inescapable*** Myriad Pictures, Criterion 2; ***Least Among Saints*** Vision Films, Amc 3; ***Love, Marilyn*** Studiocanal, Laemmle 4; ***Miffy The Movie*** 6 Sales, Laemmle 3; ***Mission Park*** Studio City Pictures, Fairmont 5; ***Pawn*** Red Sea Media Inc., Broadway 1; ***Phantom*** Rcr Media Group, Amc 2; ***Run - 3D*** Palatin Media Film- & Fernseh Gmbh, Amc 7; ***Scavengers*** Camelot Entertainment Group, Fairmont 2; ***That's What She Said*** Vmi-Vantage Media International/Vision Music Inc, Merigot 1; ***The Package*** Motion Picture Corporation Of America, Ocean Scr 1; ***Traffickers*** M-Line Distribution, Amc 5; ***Under The Bed*** Bleiberg Entertainment Llc, Fairmont 4

13:00 ***Armed Hands*** Films Distribution, Criterion 3; ***Bitch Hug*** Svensk Filmindustri, Ab, Amc 7; ***Come Out And Play*** Celsius Entertainment, Broadway 3; ***Dark Feed*** Recreation, Fairmont 2; ***Darkroom*** Premiere Entertainment Group, Fairmont 3; ***Death*** Leomark Studios, Fairmont 5; ***Derby Dogs*** Screen Media, Fairmont 4; ***Evil Things*** Filmexport Group, Merigot 1; ***Harodim*** Terra Mater Factual Studios, Criterion 5; ***Hellbenders 3D*** The Exchange, Criterion 1; ***Inappropriate Comedy*** Highland Film Group, Laemmle 1; ***Invader*** Filmax International, Laemmle 4; ***Kirikou And Men And Women*** Studiocanal, Criterion 6; ***Little Glory*** The Little Film Company, Ocean Scr 1; ***Minuscule - Valley Of The Lost Ants*** Futurikon, Amc 5; ***Nous York*** Pathe International (Fr), Amc 2; ***October Baby*** Mission Pictures International, Criterion 4; ***Roraima*** Red Bull Media House, Broadway 1; ***Save Your Legs*** Protagonist Pictures, Broadway 2; ***Song For Marion*** Entertainment One Films International, Laemmle 2; ***Stitches*** Mpi Media Group, Laemmle 3; ***Struck By Lightning*** Lightning Entertainment, Fairmont 1; ***Sucker*** Big Screen Entertainment Group, Criterion 2; ***The Penguin King 3D*** Kaleidoscope Film Distribution Ltd, Amc 3; ***Two Little Boys*** Nz Film, Amc 4; ***Weird Business*** 9Ers Entertainment, Amc 1

15:00 ***180 Seconds*** Latido, Criterion 5; ***Ashes*** The Works International, Fairmont 2; ***Boxing Day*** Independent, Broadway 2; ***Chained*** Myriad Pictures, Broadway 4; ***Cold War*** Edko Films Ltd, Broadway 3; ***Diva*** Emperor Motion Pictures, Amc 4; ***Echo Planet*** Golden Network Asia Ltd, Criterion 1; ***F.b.i. : Frog Butthead Investigators (Mais Qui A Re-Tué Pamela Rose?)*** Gaumont, Laemmle 3; ***Fairytale*** Rai Trade, Laemmle 1; ***Five Thirteen*** Lightning Entertainment, Criterion 3; ***Here Comes The Devil*** Mpi Media Group, Amc 7; ***Horror Stories*** Daisy & Cinergy Entertainment, Laemmle 2; ***Into The Dark*** Epic Pictures Group, Fairmont 3; ***Love Sick Love*** Pfg Entertainment, Inc., Merigot 1; ***Niko 2: Little Brother – Big Trouble*** Global Screen Gmbh, Amc 5; ***Officer Down*** Red Sea Media Inc., Broadway 1; ***Oliviero Rising*** Bunker Hill S.r.l, Amc 1; ***Purge*** Trustnordisk, Criterion 2; ***Redemption Streeet*** Fortissimo Films, Laemmle 4; ***Show Me The Money*** Rexmedia, Fairmont 1; ***Teacher Of The Year*** Camelot Entertainment Group, Fairmont 5; ***The Assassins*** Easternlight Films, Criterion 6; ***The Crack*** Entertainment One Films International, Amc 6; ***The Reef 2: High Tide (3D)*** Sc Films International, Criterion 4; ***The Sweeter Side Of Life*** Motion Picture Corporation Of America, Ocean Scr 1; ***Theatre Of Dreams*** Intandem Films, Fairmont 4

17:00 ***Byzantium*** Westend Films, Amc 1; ***Christmas In Compton*** Meridien Films, Broadway 1; ***Day Of Siege*** Rai Trade, Criterion 5; ***Entity*** Darclight Films, Fairmont 2; ***Errors Of The Human Body*** Mpi Media Group, Amc 3; ***Flight Of The Storks*** Tf1 International, Amc 7; ***Goat*** Recreation, Fairmont 1; ***Hotel De Sade*** Red Sea Media Inc., Fairmont 4; ***Last Passenger*** Pathe International (Fr), Criterion 6; ***Legatee*** Planeta Inform Film Distribution, Merigot 1; ***Love And Honor*** Lightning Entertainment, Laemmle 4; ***Mickey Matson And The Copperhead Conspiracy*** Vmi-Vantage Media International/ Vision Music Inc, Laemmle 2; ***One Small Hitch*** Curb Entertainment International Corp, Broadway 3; ***Petunia*** New Films International, Fairmont 3; ***Sexy Evil Genius*** The Little Film Company, Ocean Scr 1; ***Storm Surfers 3D*** Red Bull Media House, Criterion 2; ***Tai Chi o*** Huayi Brothers Media Corporation, Amc 4; ***The Concubine*** Lotte Entertainment, Criterion 1; ***The Numbers Station*** Content Media Corporation Plc, Amc 5; ***The Reluctant Fundamentalist*** K5 International, Laemmle 3; ***Tiger Mask*** Shochiku Co., Ltd, Amc 6; ***Tomorrow You're Gone*** Echo Bridge Entertainment, Laemmle 1; ***Yugo And Lala*** Golden Network Asia Ltd, Broadway 2; ***Zalman King's Pleasure Or Pain*** Moonstone Entertainment / Prestige Films, Broadway 4

19:00 ***Bigfoot County*** Red Sea Media Inc., Merigot 1; ***Eden*** Cinema Management Group Llc, Ocean Scr 1; ***Outpost 11*** Stealth Indie, Fairmont 3; ***Red Hook Summer*** Recreation, Fairmont 5; ***The Abcs Of Death*** Magnolia Pictures & Magnet Releasing, Fairmont 1; ***The Clown*** Cinema Do Brasil, Fairmont 4; ***The Sweeney*** Protagonist Pictures, Fairmont 2

TOMORROW

8:30 ***Painted Skin II*** Huayi Brothers Media Corporation, Amc 2; ***Ship Of Theseus*** Fortissimo Films, Criterion 2; ***Tenchi Meisatsu*** (Original Japanese Title) Shochiku Co., Ltd, Amc 6

8:45 ***Shores Of Hope*** Beta Cinema, Criterion 6

9:00 ***Blancanieves*** Dreamcatchers, Broadway 1; ***Bullet In The Face*** Tf1 International, Laemmle 2; ***Charm*** Bleiberg Entertainment Llc, Fairmont 2; ***Ernest & Celestine*** Studiocanal, Broadway 3; ***Frost*** Trustnordisk, Amc 3; ***Hotel Noir*** Locomotive Distribution, Amc 4; ***Marco Macaco - Let's Go Bananas!*** Sola Media Gmbh, Fairmont 5; ***Nobody Walks*** Myriad Pictures, Criterion 3; ***Outrage Beyond*** Celluloid Dreams / Nightmares, Laemmle 4; ***Private Peaceful*** Goldcrest Films, Amc 5; ***Quartet*** Hanway Films, Broadway 4; ***Sanitarium*** Highland Film Group, Ocean Scr 1; ***Snd M6 Promo Reel*** Snd - Groupe M6, Broadway 2; ***Space Milkshake*** Joker Films Inc., Fairmont 4; ***The Dandelions*** Gaumont, Amc 7; ***The Green Planet*** Kaleidoscope Film Distribution Ltd, Fairmont 3; ***The Power Of Few*** Arclight Films, Merigot

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atom

Attending : Desmond Yang

Email : desmond@atomcinema.com
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Atom Cinema D2 110112.indd 1 10/29/12 12:01 PM

1; ***The Wild Ones*** Filmax International, Criterion 4

11:00 ***Afterparty*** Film Factory Entertainment, Amc 3; ***Bad Kids Go To Hell*** Red Sea Media Inc., Fairmont 4; ***Bailout: The Age Of Greed*** Boll Ag, Criterion 2; ***Bwakaw*** Fortissimo Films, Broadway 3; ***Dark Water*** Yellow Affair Oy, Fairmont 5; ***Dormant Beauty*** Celluloid Dreams / Nightmares, Laemmle 4; ***Evil Things*** Filmexport Group, Merigot 1; ***Fresh Meat*** Nz Film, Criterion 4; ***Ginger & Rosa*** The Match Factory, Amc 1; ***Grave Encounters 2*** Darclight Films, Fairmont 2; ***Hello Quo*** K5 International, Criterion 3; ***Ikllr*** Kaleidoscope Film Distribution Ltd, Fairmont 3; ***Jackie*** Media Luna New Films Ug, Fairmont 1; ***John Dies At The End*** Magnolia Pictures & Magnet Releasing, Laemmle 3; ***Kikoriki: Team Invincible*** Lightning Entertainment, Broadway 2; ***Nativity 2 Danger In The Manger*** Moviehouse Entertainment, Amc 7; ***Nearlyweds*** Motion Picture Corporation Of America, Ocean Scr 1; ***No One Lives*** Pathe International (Fr), Laemmle 2; ***Offworld*** Halcyon International, Criterion 1; ***Paulette*** Gaumont, Criterion 6; ***Steel*** Films Distribution, Criterion 5; ***The Girl*** Goldcrest Films, Broadway 4; ***Welcome To The Jungle*** Salt, Amc 5; ***Writers*** The Solution Entertainment Group, Laemmle 1

13:00 ***A Glimpse Inside The Mind Of Charles Swan III*** Independent, Amc 2; ***A Liar's Autobiography – The Untrue Story Of Monty Python's Graham Chapman 3D*** Sc Films International, Broadway 2; ***Angels*** Big Screen Entertainment Group, Criterion 4; ***Another Dirty Movie*** Camelot Entertainment Group, Fairmont 4; ***Black Forest: Hansel And Gretel & The 420 Witch*** Jinga Films, Broadway 3; ***Chaos*** All Rights Entertainment Limited, Amc 5; ***Cold War*** Edko Films Ltd, Broadway 4; ***Confession Of Murder*** Showbox / Mediaplex, Inc., Criterion 2; ***Cottage Country*** Vmi-Vantage Media International/Vision Music Inc, Fairmont 2; ***Greetings From Tim Buckley*** Celluloid Dreams / Nightmares, Broadway 1; ***Hello Quo*** K5 International, Criterion 3; ***Highland Park*** Premiere Entertainment Group, Fairmont 3; ***How To Meet Girls From A Distance*** Nz Film, Laemmle 1; ***Last Passenger***, Pathe International (Fr), Criterion 5; ***Love Bite*** Westend Films, Criterion 6; ***Mine Games*** Kaleidoscope, Film Distribution Ltd, Fairmont ; ***One Last Look*** Lightning Entertainment, Fairmont 5; ***Phantom*** Rcr Media Group, Amc 1; ***Run - 3D*** Palatin Media Film- & Fernseh Gmbh, Amc 7; ***leeper's Wake*** Mpi Media Group, Laemmle 2; ***Taste Of Body*** China Film Promotion Int'l, Merigot 1; ***The Bullet Vanishes*** Emperor Motion Pictures, Laemmle 4; ***The Crack*** Entertainment One Films International, Amc 6; ***The Forgotten Kingdom*** The Little Film Company, Ocean Scr 1; ***The Glamorous Lie***, Tricoast Worldwide Llc, Amc 3;

15:00 ***Yak*** (Sahamongkolfilm Private Screening) Sahamongkolfilm International Co. Ltd., Laemmle 3; ***A Fantastic Fear Of Everything***, Indomina Media, Broadway 3; ***A White Trash Christmas*** Red Sea Media Inc., Fairmont 2; ***Almost Sharkproof*** Tricoast Worldwide Llc, Amc 1; ***Breaking The Girls*** Myriad Pictures, Criterion 2; ***Due West : Our Sex Journey*** China 3D Digital Distribution Limited, Amc 3; ***Finding John Smith*** Pathfinder Film Group, Fairmont 4; ***Grassroots*** Intandem Films, Amc 6; ***Imogene*** Voltage Pictures, Amc 4; Kick Palatin Media Film- & Fernseh Gmbh, Broadway 1; ***Kiss Of The Damned*** Magnolia Pictures & Magnet Releasing, Criterion 6; ***Lunarcy!*** Global Screen Gmbh, Laemmle 2; ***Mega Spider*** Epic Pictures Group, Broadway 2; ***October Baby*** Mission Pictures International Criterion 4; ***Redemption Streeet*** Fortissimo Films, Laemmle 4; ***Silent Night*** Inferno, Fairmont 5; ***Spring Breakers*** Kinology, Criterion 1; ***Summerhood*** Breakthrough Entertainment Inc., Merigot 1; ***The Collection*** Cinema Management Group Llc, Ocean Scr 1; ***The Man Who Laughs*** Europacorp, Criterion 5; ***The Numbers Station-*** Content Media Corporation Plc, Amc 7; ***Trade Of Innocents*** Worldwide Film Entertainment Llc, Amc 5; ***Zalman King's Pleasure Or Pain*** Moonstone Entertainment / Prestige Films, Fairmont 3; ***Zombie Fever*** Rexmedia, Fairmont 1

17:00 ***Fairytale*** Rai Trade, Laemmle 2; ***Full Circle*** Fortissimo Films, Fairmont 2; ***Goats*** Echo Bridge Entertainment, Fairmont 5; ***I Have To Buy New Shoes*** Toei Company, Ltd., Fairmont 4; ***Last Ounce Of Courage*** Mission Pictures International, Laemmle 4; ***My Awkward Sexual Adventure*** Archstone Distribution, Criterion 1; ***No Place On Earth*** Global Screen Gmbh, Laemmle 1; ***The Last Keepers*** Vmi-Vantage Media International/ Vision Music Inc, Fairmont 3; ***The Lesser Blessed*** Entertainment One Films International, Criterion 2; ***The Seasoning House*** Kaleidoscope Film Distribution Ltd, Fairmont 1; ***The Third Half*** The Little Film Company, Ocean Scr ; ***Tiger Mask*** Shochiku Co., Ltd, Merigot 1; ***Vehicle 19*** K5 International, Laemmle 3

James Franco, second from right, is a drug dealer in Harmony Korine's *Spring Breakers*.

19:00 ***Natural Born Lovers*** China 3D Digital Distribution Limited, Fairmont 2; ***Rurouni Kenshin*** Gaga Corporation, Fairmont 3; ***Survival Tactics*** Screenlaunch, Merigot 1; ***The Silent War*** Mei Ah Entertainment Group Limited, Fairmont 1

NOVEMBER 3

8:45 ***An End To Killing*** Fortissimo Films, Amc 4; ***The Abcs Of Death*** Magnolia Pictures & Magnet Releasing, Fairmont 3; ***The Reluctant Fundamentalist*** K5 International, Laemmle 3

9:00 ***A Late Quartet*** Westend Films, Fairmont 1; ***Antiviral*** Tf1 International, Criterion 5; ***Astro - An Urban Fable In A Magical Rio De Janeiro*** Cinema Do Brasil, Fairmont 5; ***Berlin Job*** Arclight Films, Criterion 6; ***Easy Money Ii*** Trustnordisk, Criterion 4; ***F.b.i. : Frog Butthead Investigators*** (Mais Qui A Re-Tué Pamela Rose?) Gaumont, Amc 6; ***Get Lucky*** Cinema Management Group Llc, Ocean Scr 1; ***Hello I Must Be Going*** 6 Sales, Broadway 2; ***Homecoming*** Leomark Studios, Merigot 1; ***Invader*** Filmax International, Laemmle 4; ***Kon Tiki*** Hanway Films, Amc 1;***Orange Honey*** Beta Cinema, Laemmle 2; ***Pawn*** Red Sea Media Inc., Broadway 1; ***Save Your Legs*** Protagonist Pictures, Fairmont 2; ***Storm Surfers 3D*** Arclight Films, Broadway 3; ***The Domino Effect*** Arri Worldsales, Criterion 3; ***The Girl*** Goldcrest Films, Broadway 4; ***The Lookout*** Studiocanal, Amc 7; ***The Neighbors*** Lotte Entertainment Criterion 1, ***Under The Bed*** Bleiberg Entertainment Llc, Fairmont 4

11:00 ***30 Beats*** Films Distribution, Laemmle 4; ***Derby Dogs*** Screen Media, Fairmont 2; ***Dracula 3D*** Filmexport Group, Amc 4; ***Drift*** Tf1 International, Criterion 1; ***Hold-Up!*** Latido, Criterion 5; ***Inescapable*** Myriad Pictures, Broadway 4; ***May I Kill U*** Moviehouse Entertainment, Fairmont 4 ; ***Mental*** Arclight Films, Criterion 3; ***No Tell Motel*** Cinema Management Group Llc, Ocean Scr 1; ***Operation E***, Deaplaneta, Laemmle 2; ***Playground Chronicles*** Futurikon , Amc 7; ***Revenge For Jolly!*** Highland Film Group, Laemmle 1; ***Save The Date*** Premiere Entertainment Group, Fairmont 3; ***Shadow People***, Darclight Films, Merigot 1; ***Summer In February*** Speranza13 Media, Amc 1; ***Tai Chi 0*** Huayi Brothers Media Corporation, Amc 3; ***Thanks For Sharing*** Voltage Pictures, Criterion 4; ***The Artist And The Model*** 6 Sales, Broadway 1; ***The Citizen*** Radiant Films International, Fairmont 5; ***The Clockwork Girl*** Green Films, Inc., Amc 5; ***The Frozen*** Red Sea Media Inc., Fairmont 1; ***Victoria*** Svensk Filmindustri Ab, Amc 2; ***Welcome To The Jungle*** Salt, Amc 6; ***What Maisie Knew*** Fortissimo Films, Broadway 2; ***Whole Lotta Sole*** Lightning Entertainment, Criterion 2

13:00 ***A Fantastic Fear Of Everything*** Indomina Media, Fairmont 3; ***Dust Up*** Red Sea Media Inc., Merigot 1; ***House Of Last Things*** Double Dutch International, Criterion 2; ***Infected*** Vmi-Vantage Media International Inc, Fairmont 4; ***It's A Disaster*** Premiere Entertainment Group, Fairmont 1; ***ast Ounce Of Courage*** Mission Pictures International, Laemmle 4 THR

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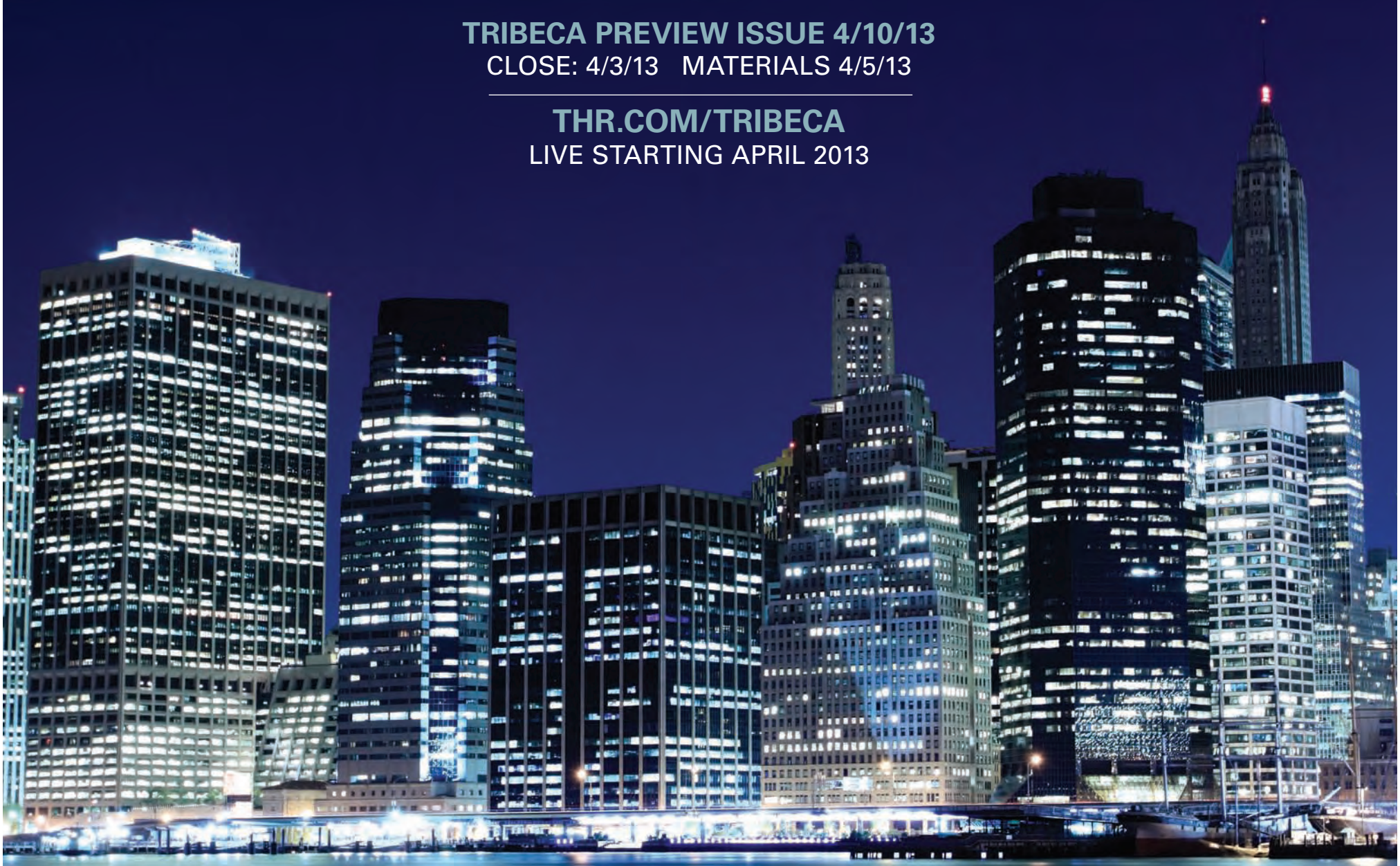

The Hollywood Reporter

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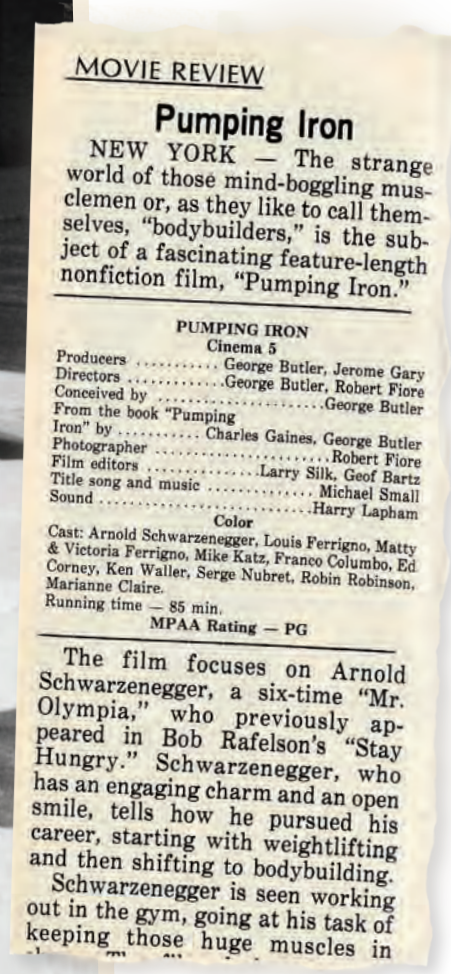
Schwarzenegger flexes his muscles at Muscle Beach in Santa Monica. He's flexing his muscles at AFM with Nu Image's *Expendables* 2.

Yes, he's back. His career in politics seemingly over, Arnie picks up where he left off

ARNOLD SCHWARZENEGGER might have been born in Austria, but he blossomed in Santa Monica. The lure that brought him to Southern California in 1968 was Gold's Gym, the bodybuilding shrine in nearby Venice. It was there that publishing and nutritional supplement magnate Joe Weider gave the 21 year-old a $100 per-week job writing about his training and diet for his Muscle Builder magazine. Weider's investment in Schwarzenegger as a spokesperson paid off when *Pumping Iron* was released in 1977 and created bodybuilding's first international star. *The Hollywood Reporter* said the future California Governor had an "engaging charm and an open smile" in a generally favorable review. However, *THR* was a bit taken aback by the close-ups of Schwarzenegger's muscles. "The veins stand out and the knotty bumps of the muscle tissue make one feel almost like one is viewing the terrain of a strange planet," wrote *THR*'s reviewer.— BILL HIGGINS



MOVIE REVIEW

Pumping Iron

NEW YORK — The strange world of those mind-boggling musclemen or, as they like to call themselves, "bodybuilders," is the subject of a fascinating feature-length nonfiction film, "Pumping Iron."

PUMPING IRON
Cinema 5

Producers ..... George Butler, Jerome Gary
Directors ..... George Butler, Robert Fiore
Conceived by ..... George Butler
From the book "Pumping Iron" by ..... Charles Gaines, George Butler
Photographer ..... Robert Fiore
Film editors ..... Larry Silk, Geof Bartz
Title song and music ..... Michael Small
Sound ..... Harry Lapham

Color

Cast: Arnold Schwarzenegger, Louis Ferrigno, Matty & Victoria Ferrigno, Mike Katz, Franco Columbo, Ed Corney, Ken Waller, Serge Nubret, Robin Robinson, Marianne Claire.
Running time — 85 min.
MPAA Rating — PG

The film focuses on Arnold Schwarzenegger, a six-time "Mr. Olympia," who previously appeared in Bob Rafelson's "Stay Hungry." Schwarzenegger, who has an engaging charm and an open smile, tells how he pursued his career, starting with weightlifting and then shifting to bodybuilding.

Schwarzenegger is seen working out in the gym, going at his task of keeping those huge muscles in

PHOTO BY HULTON ARCHIVE/GETTY IMAGES

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IMAGINATION
WORLDWIDE

WELCOMES YOU TO THE 2012 AMERICAN FILM MARKET

NEW FILMS

THE RETURN OF JOE RICH
(THRILLER)

COMPLETED

From The Return of Joe Rich, LLC

Written and Directed by Sam Auster

Starring Sam Witwer, Armand Assante, Talia Shire

He made the Chicago mob an offer they could refuse…payback is a bitch.

PRANK
(THRILLER)

COMPLETED

From Plan 9 Entertainment

Written and Directed by Yiuwing Lam

Starring Nick Renaud, Henry Monfries, Gemmenne De La Pena

For the bullies, it was all fun and games. For him, it was deadly serious.

PIG
(SCI-FI / THRILLER)

COMPLETED

From The Pig Project LLC

Written and Directed by Henry Barrial

Starring Rudolf Martin, Heather Ankeny, Keith Diamond, Ines Dalin

They erased his past… will he survive his future?

TREEHOUSE
(HORROR / THRILLER)

PRE-PRODUCTION

From Strong Oak Pictures and FarLap Films

Written by Alex Child and Miles Harrington

Directed by Michael Guy Ellis

No kids allowed!

IN POST-PRODUCTION

THE LIST
(THRILLER)

From Creativity Media

Written and Directed by Klaus Huettmann

Starring Sienna Guillory, Anthony Flanagan, Nigel Planer, Bill Paterson

There's nowhere to run when your number is up.

COMPLETED

THE WICKED
(HORROR)

From A.C.I. Films

Written by Michael Vickerman

Directed by Peter Winther

Starring Devon Werkheiser, Justin Deeley, Jess Adams, Jamie Kaler

Ding Dong: The Witch is ALIVE…

STATIC
(THRILLER)

From New Artists Alliance

Written by Todd Levin, Gabriel Cowan, John Suits and Andrew Orci

Directed by Todd Levin

Starring Milo Ventimiglia, Sarah Shahi, William Mapother, Sara Paxton

When you hear them coming, you're already dead.

eXtracted
(SCI-FI / THRILLER)

From New Artists Alliance

Written and Directed by Nir Paniry

Starring Sasha Roiz, Jenny Mollen, Nick Jameson

One man's past is another man's prison…

DEVIL SEED
(HORROR)

From Matchbox Pictures

Written by Geoff Hart and Greg A. Sager

Directed by Greg A. Sager

Starring Michelle Argyris, Shantelle Canzanese, Vanessa Broze

Evil grows within…

WAKE UP AND DIE
(THRILLER)

From Domain Entertainment Ltd.

Written and Directed by Miguel Urrutia

Starring Luis Fernando Bohorquez and Andrea Montenegro

Sleeping with him was her first mistake.

THE PREACHER'S DAUGHTER
(DRAMA)

From Shadow Cave Pictures

Written and Directed by Michelle Mower

Starring Andrea Bowen, Adam Mayfield, Ron Jackson, Cyndi Williams

They thought she was the perfect daughter...

THE THOMPSONS
(VAMPIRE / HORROR)

From Film Harvest and Snowfort Pictures

Written by The Butcher Brothers and Cory Knauf

Directed by The Butcher Brothers

Starring Cory Knauf, Samuel Child, Joseph McKelheer, Mackenzie Firgens

The Hamiltons have snuck into a new town under a new name…but they're not the most bloodthirsty people living there!

GANGSTERS, GUNS AND ZOMBIES
(HORROR)

From London Music Video Ltd.

Written and Directed by Matthew Mitchell

Starring Vincent Jerome, Huggy Leaver, Fabrizio Santino

They owned the streets…until now!

PUNISHMENT
(HORROR)

From Down the Road LLC

Written and Directed by Jason Christopher

Starring Jen Dance, David J. Bonner, Chelsey Garner, Shaun Paul Costello, Matthew Nadu

A father is about to take revenge…

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H.BROTHERS

Adapted From the Novel "Remembering 1942" by Liu Zhenyun

CINEMA FESTIVAL INTERNAZIONALE DEL FILM DI ROMA COMPETITION | 2012

一九四二 BACK TO 1942

A FENGXIAOGANG FILM

The locusts have eaten everything. Now people are rebelling like locusts.

Keep walking. Keep living.

H.BROTHERS

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